

Music Soundtracks for Motion Pictures and Television

VOLUME 4, NUMBER 9

# FILM SCORE



Williams's Award  
Page 48

## Golden Age Greats

Hollywood  
composers on  
postage stamps!

### PAPILLON REVISITED

Goldsmith does  
Devil's Island

### PETER THOMAS

Meet the king  
of German schwing

### CD REVIEWS

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by Jerry Goldsmith  
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## The Complete Unreleased Original Soundtrack

### Jerry Goldsmith came into his own as a creator

of thrilling western scores with 1964's *Rio Conchos*, a hard-bitten action story that starred Richard Boone, Stuart Whitman and Tony Franciosa. *Rio Conchos* was in many ways a reworking of 1961's *The Comancheros* (FSMCD Vol. 2, No. 6, music by Elmer Bernstein), but it lacked the buoyant presence of John Wayne and told a far darker and more nihilistic tale of social outcasts thrown together on a mission to find a hidden community of Apache gun-runners. It was the dawn of a new breed of grittier, more psychologically honest westerns, and Jerry Goldsmith was the perfect composer to provide these arid and violent tales with a new musical voice.

### Goldsmith had already scored several westerns

before *Rio Conchos*, including the acclaimed contemporary western *Lonely Are the Brave*. But *Rio Conchos* saw Goldsmith marshaling his skills at writing complex yet melodically vibrant action music, with several early highlights of his musical output contained within. The composer's title music is characteristically spare and folksy, belying the savage intensity of what is to follow, yet his main theme effortlessly forms the backbone for the score's violent set-pieces and provides often soothing commentary on the decency and nobility buried beneath the flinty surfaces of the film's reluctant heroes.

### Goldsmith's psychological approach to action

extends to some vicious, Stravinsky-like rhythmic music associated with the Richard Boone character and his violent hatred of the Apache, as well as an alternately exciting and brooding fanfare for the Native Americans. The composer's action music ingeniously plays off both folk-based rhythms (translated to the powerful forces of the full orchestra) and Spanish influences as the action travels South of the Border.

### FSM's new CD features the original soundtrack—

never before released—as recorded for the film at 20th Century Fox in 1964. (The existing release of *Rio Conchos* is a re-recording conducted by the composer for Intrada Records in 1988.) This recording is complete, in chronological order, and in excellent mono sound with eleven cues not included on the Intrada CD, including a great deal of moody, flamenco-based material for Tony Franciosa's character and a lengthy, bravura action cue ("Drag Race") written almost exclusively for percussion. Bonus tracks include a seldom-heard vocal version of the title theme and five score tracks remixed in stereo, from the action-packed climax.

Order on page 41

**\$19.95**



#### Rio Conchos Track Listing

1. Main Title	2:37	13. Lassiter Remembers/The Lance	1:37	<b>Title Song</b>	
2. The Prisoner	0:19	14. Wall of Fire	2:15	24. Rio Conchos (performed by Johnny Desmond)	2:36
3. Get Me Out	0:39	15. Lonely Indian	3:11	<b>Stereo Bonus Tracks</b>	
4. The Exterminator	0:32	16. Cantina 1 & 2/A Change of Luck	4:26	25. Main Title	2:37
5. Where's the Water	1:52	17. The Captive	0:57	26. River Crossing	4:21
6. The Fuse	1:00	18. Big Deal	1:20	27. Drag Race/The Corral	4:01
7. Bandits Ho	6:03	19. Chief Bloodshirt	2:36	28. Special Delivery	5:41
8. Smoke Signals	0:54	20. Drag Race/The Corral	4:01	29. Cast Credits	0:29
9. The River	1:53	21. Free Men/The Intruder	5:02		
10. Unlucky Lover	0:55	22. Special Delivery	5:41		
11. River Crossing	4:21	23. Cast Credits	0:29		
12. The Aftermath	2:09				

Total time: 75:28

Album Produced by  
Jeff Bond & Nick Redman

Composers for Upcoming Releases: We're not exactly sure yet—but we have some fantastic scores lined up for 2000. Stay tuned!

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## Lick This, Kid!

...THE NEW HOLLYWOOD COMPOSERS STAMPS, THAT IS

When the U.S. Postal Service decided to devote six stamps to composers from the Golden Age of film music, they broke a long-standing embargo on recognizing the contributions to American culture of men like Max Steiner, Franz Waxman, Dimitri Tiomkin, Bernard Herrmann, Alfred Newman and Erich Wolfgang Korngold. While film music has gained greatly in popularity, and has enjoyed a commensurate increase in concert hall performances, it has a long way to go before being acknowledged as "legitimate" art by some arbiters of culture. It's no surprise that athletes, statesmen, leaves and birds found their way on postage stamps long before film composers did.

The September 16th unveiling of the new Hollywood Composers stamps at the Hollywood Bowl presented selections of music from *The Adventures of Robin Hood*, *Vertigo*, *Taras Bulba*, *Gone with the Wind* and other famous scores to an audience of appreciative studio personnel, film music mavens and several thousand schoolchildren. What the kids made of this presentation is anyone's guess,

although at least one educator who tried to introduce them to this music and provide a frame of reference beforehand got this response when she asked a kid how the music made her feel: "Uh... boring?"

Perhaps when that child grows up and becomes more sophisticated, she can be more open to music that might be difficult for a ten-year-old to digest. The fact is, film music is the only kind of orchestral music most people are likely to encounter today. And there's still a great deal of resistance to the idea of film music being taken seriously in the concert hall world. Against this background, it's a miracle that film music preservation and recognition is thriving as much as it is. Fortunately for us, the film score world is bursting with new recordings of film scores from several music labels, releases of never-before-available original movie scores, several magazines devoted to the subject... about the only things missing are film composer action figures. Any takers?



Jeff Bond

## Who's Who, Who's New

THE STAFF OF FSM TOILS FOR THEE

There's little time for growing pains when you're on a monthly schedule. Not a week goes by where we're not trying to meet a deadline of some sort for a magazine or CD (usually more than one), and any changes we make cast far-reaching ripples. That's because every project is a culmination of months of activity, and a week lost in July becomes a delay felt in November.

This is exactly what happened when we moved in mid-summer, but we have several new people on board who are taking us above and beyond our past levels of success. Want to meet them?

Chelo Avila is our new Associate Publisher and comes to us after several years at *Filmmaker* magazine (our old office mates on Wilshire Blvd.). She will be answering our toll-free order line and making sure your subscriptions and orders are handled correctly. Feel free to write her at CheloFSM@earthlink.net (pronounce her name like the instrument). She's also teaching us barbarians the finer points of interoffice communication.

Bob Hebert is our Sales & Marketing Manager; if you have ever considered advertising in FSM, even for an instant, you *have* to talk to Bob! He will also be figuring out how to get the rest of the world interested in our cool little corner of music and cinema.

Jonathan Z. Kaplan is not the director of *Bad Girls* and *Truck Turner* but he is a very distant

relative of Alfred Newman. He wears two hats: "Mailman Jon," our Supervising Mail Order Handler (see last issue's editorial), and Departments Editor. This means he has to listen to the CDs that no one else will touch. Hello *Random Hearts*!

Steve Gilmartin is our copyeditor. Hell if I know what else he's done. (*I go to lots of movies and notice, increasingly, that they have music in them. I've also noticed that discussions of cues, temp tracks and underscoring is sadly missing in the other publications I work on.*—Steve). Our design director found him.

Speaking of whom, this magazine would not be still running today if not for Joe Sikoryak, who designs every issue and every CD we do—plus the Price Guide. If you need a freelance art director, email joe@designwell.com—and don't worry if you're not in his neighborhood. FSM is produced in Los Angeles while Joe resides in Oakland—we see each other maybe twice a year. Let's hear it for modern communications!

Finally, as to our established staff, everybody knows and loves bleary-eyed Jeff Bond (above). Check out his work at [www.eonmagazine.com](http://www.eonmagazine.com)—if you like really long sentences.

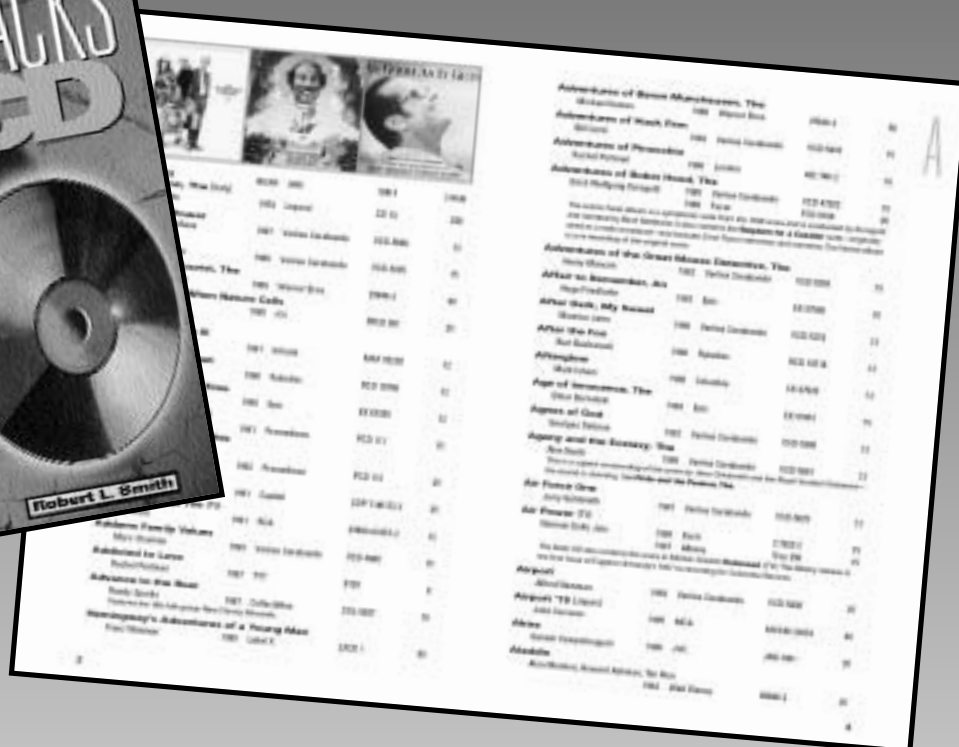
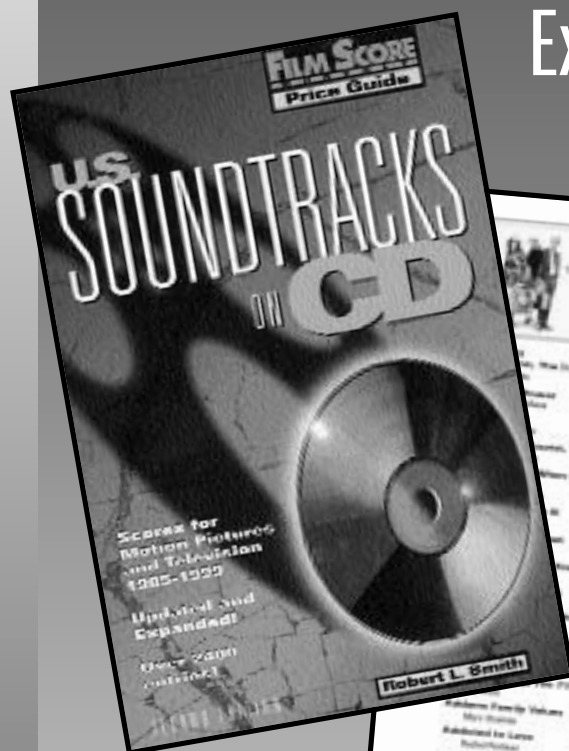


Lukas Kendall



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# NEWS

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RECORD LABEL ROUND-UP  
UPCOMING ASSIGNMENTS  
THE LATEST FILMS

## FAREWELL, FRANK

Composer DeVol Dead at 88



**F**ilm and television composer Frank DeVol died October 27 at a nursing home in Lafayette, California of congestive heart failure. He had been in failing health for several years. Often credited in his television work simply as DeVol, the composer was the model of a hard-working and versatile musician whose work graced more than 50 motion pictures. His early film career included the development of a lengthy professional relationship with director Robert Aldrich, for whom DeVol scored *World for Ransom*, *Kiss Me Deadly*, *The Big Knife*, *Whatever Happened to Baby Jane?*, *The Flight of the Phoenix* and *The Dirty Dozen*, among others. He received Oscar nominations for his scores to *Pillow Talk*, *Hush... Hush*, *Sweet Charlotte*, *Cat Ballou* and *Guess Who's Coming to Dinner*, and also provided memorable scores for the John Wayne romp *McClintock!* and the Doris Day comedies

*The Ballad of Josie* and *The Glass Bottomed Boat*.

### Tube Treasures and Film Fun

DeVol was probably most familiar to television viewers for his memorable television themes, including title tunes for *My Three Sons*, *Family Affair* and *The Brady Bunch*, for which DeVol wrote a song that has gained particular cultural currency after decades of reruns and two satirical hit movies based on the original series. *The Brady Bunch* theme earned DeVol one of five Emmy nominations, and it remains the music for which he is best remembered. DeVol had a gift for light comedy and effortlessly scored vehicles for Doris Day and several "Herbie the Love Bug" films for Walt Disney, but he was equally capable of providing tuneful,

## Millennial Madness

Williams, Bernstein tunesmithing for the turn of the century

**B**e sure to ring in the 21st century by watching television:

"The Unfinished Journey" is a 17-minute film directed by Steven Spielberg with music by John Williams which will premiere on CBS on the night of December 31. Quincy Jones is the producer; President Bill Clinton is the narrator.

Longtime radio producer Norman Corwin (a regular collaborator of Bernard Herrmann at CBS) is writing/producing a half-hour National Public Radio program to commemorate the Millennium, with narration by Walter Cronkite and music by Elmer Bernstein.

Honor the new millennium by spelling it correctly: two l's, two n's!

FSM



exciting adventure scores for Robert Aldrich's masculine adventures like *The Dirty Dozen*, *The Flight of the Phoenix* and *Emperor of the North Pole*. DeVol also became familiar to television viewers as an actor, appearing in episodes of *Petticoat Junction*, *I'm Dickens*, *He's Fenster* and *The Betty White Show*, and in the films *The Parent Trap* and

*The Frisco Kid*. He had a regular role as the ironically named band leader Happy Kyne on the Norman Lear-produced talk show lampoons *America 2-Nite* and *Fernwood 2-Nite*, playing opposite Martin Mull and Fred Willard.

### Behind the Screen

Born in Moundsville, West Virginia and raised in Canton, Ohio, DeVol started in show business playing violin at the age of 14 in his father's orchestra for silent films and vaudeville acts. He married dancer Grace Agnes McGinty and moved to California in the '30s and became an arranger and musical director for a number of radio stars. He furthered his big band career arranging music and conducting orchestras that featured vocalists like Doris Day, Rosemary Clooney, Tony Bennett, Vic Damone and Ella Fitzgerald in the '40s and '50s. Later, he was the arranger and conductor for Nat King Cole's classic hit "Nature Boy."

His first wife died in 1989, after which DeVol married former big band vocalist Helen O'Connell; she died in 1993. DeVol is survived by two daughters from his first marriage and two grandsons.

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## Hip Happening Flashback

The team responsible for celebrated documentary *Genghis Blues* (about Tuvan throat singing, now on video) gathered at the ASCAP-sponsored Music Cafe, part of last winter's Sundance Music Festival. From left: Kongar-ol Ondar (subject of the film), filmmaker Roko Belic, blues singer Paul Pena, filmmaker Adrian Belic, and ASCAP's Sue Devine.

# Record Label Round-Up

All the albums you'll be waiting for

**Airwolf** Planned for Christmas from the Airwolf Appreciation Association is a 2CD set of *Airwolf* TV music by Sylvester Levay and Udi Harpaz. The first disc features 23 cues adapted and performed on synthesizers from various episodes, and the second features composer Sylvester Levay's own, suite-form adaptations of his music.

*The release is limited to 500 copies; write Mark J. Cairns, 246 Comber Road, Lisburn, County Antrim BT27 6XZ, Northern Ireland; mark@airwolftthemes.com; or see http://www.airwolftthemes.com.*

**Aleph** Due in February is a VHS and DVD release of Lalo Schiffrin's *Latin Jazz Suite* (non-film composition). Due in March is a new recording of *The Fox* (1968) which Schiffrin conducted in London. Due in May is a big band compilation, *Jazz Goes to the Movies* (recorded in Germany), featuring all Schiffrin compositions, including six vocals. Forthcoming but without a date is *Voyage of the Damned* (1976).

*See www.alephrecords.com or www.schiffrin.com.*

**Angel/EMI** Elmer Bernstein will record his guitar concerto in London in January for release next spring; soloist is Christopher Parkening.

**Arabesque** Due in February 2000 is *Reel Life: The Private Music of Film Composers, Volume 1*, a new recording of chamber music by film composers. Featured are Michael Kamen, Rachel Portman, Howard Shore, David Raksin, Bob James and Bruce Broughton; the CD is produced by composer Michael Whalen.

**Artemis** This new label will release in December or January the 1963 Decca stereo recording,

*Film Themes of Ernest Gold* (Gold cond. London Symphony Orchestra). The label's second CD will be the 1965 RCA recording of Gold's *Ship of Fools* (Arthur Fiedler cond. Boston Pops).

**Atlantic** Due January 18: *Any Given Sunday* (various, Oliver Stone football movie).

**BMG Classics** Due December 14: *Cradle Will Rock* (David Robbins). Due February: *The Closer You Get* (Rachel Portman).

**BMG Spain** Imminent from the Spanish arm of BMG—but so far *only* the Spanish arm—are several CDs from the label's back-catalog, many previously available only on vinyl: *The Night of the Hunter* (Walter Schumann, with narration), *Band of Angels* (Max Steiner), *The Cardinal* (Jerome Moross), *The Spirit of St. Louis* (Franz Waxman), *Advise and Consent* (Jerry Fielding), *Peyton Place* (Franz Waxman), *Summer and Smoke* (Elmer Bernstein), *Marjorie Morningstar* (Max Steiner), *The World of Suzie Wong* (George Duning), *Arrivederci Baby!* (Dennis Farnon), *The Helen Morgan Story* (musical), *Oh Dad, Poor Dad* (Neal Hefti).

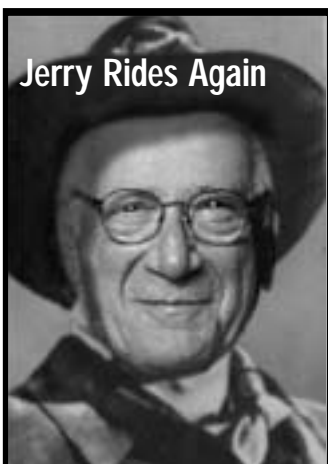
**Brigham Young University** BYU's next classic score restorations are *Broken Arrow* (Hugo Friedhofer) and *King Richard and the Crusaders* (Max Steiner). *Order from Screen Archives, see below.*

**Chandos** Due in February 2000 is a new recording of music by Alan Rawsthorne (Rumon Gamba cond. BBC Philharmonic). Represented films include *Burma Victory*, *The Captive Heart*, *Uncle Silas*,

*Saraband for Dead Lovers*, *The Dancing Fleece*, *Where No Vultures Fly*, *The Cruel Sea*, *West of Zanzibar* and *Lease of Life*.

**Chapter III** Due January 11 are two James Bond CDs: a more complete version of the *Tomorrow Never Dies* feature score (David Arnold) and the original score to the *Tomorrow Never Dies* Playstation game (Tommy Tallarico, electronica/techno).

*These may be available ahead of time on the Chapter III website (www.bond-music.com or www.chapteriii.com).*



**Jerry Rides Again**

**Film Score Monthly** Now available in our Silver Age Classics series is a complete Jerry Goldsmith western score: *Rio Conchos* (1964).

We've gone all-out to bring you the complete score in mono, plus a seldom heard vocal version of the theme and several crucial tracks repeated in newly remixed stereo. It's one of Goldsmith's earliest action scores and a dynamic precursor of what was to come.

Coming next month is another Goldsmith disc, a doubleheader from the Fox archives coupling an admired feature score from the '60s with a TV movie effort from the '70s. And then in two months we kick off our 2000 slate with a prominent unreleased sci-fi score that people have requested ever since we began our series.

Send us your suggestions for the future; contact info, pg. 2.

**Chapter III** has signed a deal with Turner to reissue on CD a great number of MGM Records titles, including many which were previously available only on vinyl. The CDs will start in early 2000; titles to be announced.

**Cinesoundz** Due December/January from this German soundtrack production company: *Kikujiro's Summer* (aka *Kikujiro No Natsu*, Joe Hisaishi), European edition; and *Berliale 2000*, two volumes (Vol. 1 Scores, Vol. 2 Songs—plus a limited 2CD set edition) for the International Berlin Film Festival's 50th Anniversary, including previously unreleased material.

Due in July is an Ennio Morricone remix CD (various artists, including Cowboy Junkies).

*Der Kommissar* (Peter Thomas, German "krimi" classic TV show) has been postponed. Write Cinesoundz, Lindwurmstr 147, 80337 Muenchen, Germany; fax: +49-89-767-00-399; www.cinesoundz.de.

**Cinephile** Due next April from this English label: *Tomorrow Never Comes*, *The Internecine Project/Foxbat/Something to Hide*, *Get Carter Deluxe Edition* (all Roy Budd), *The Wanderers* (various), *Tonite Let's Make Love in London*.

**CPO** Due by mid-2000 is a new recording of Benjamin Frankel's score to *Battle of the Bulge*.

**Decca** Due December 7: *Snow Falling on Cedars* (James Newton Howard). January 25: *Isn't She Great?* (Burt Bacharach). February 15: *Agnes Brown* (Paddy Maloney, The Chieftains).

**Dreamworks** Due January 11 is a score album to *American Beauty* (Thomas Newman).

**East Side Digital** Forthcoming but without a date on Wendy Carlos's label is a CD of *Tron*. See www.wendycarlos.com.

**EMI** Due next year are reissues



of all the EMI-controlled James Bond soundtracks: *Dr. No*, *From Russia with Love*, *Goldfinger*, *Thunderball*, *You Only Live Twice*, *On Her Majesty's Secret Service*, *Diamonds Are Forever*, *Live and Let Die*, *The Man with the Golden Gun*, *The Spy Who Loved Me*, *Moonraker*, and presumably *A View to a Kill*. The titles will be newly mastered and released with better packaging; however, there is no information as to previously unreleased music.

GNP/Crescendo Coming next year is a second *Best of Star Trek* TV collection, featuring episode scores "All Good Things..." (TNG, Dennis McCarthy), "Way of the Warrior" (DS9, McCarthy), "Bride of Chaotica" (Voyager, David Bell), and a classic series episode score to be determined.

Still forthcoming is *Fantastica* (Russell Garcia '50s space music concept album—not a soundtrack).

Hollywood January 11: *Play It to the Bone* (various). March: *Mission to Mars* (Ryuichi Sakamoto).

Intrada Imminent from Intrada is a limited promotional CD of *PT. Barnum* (Hummie Mann, A&E TV-movie). Forthcoming are two Marco Beltrami promos: *The Faculty* and *Deep Water*. See [www.intrada.com](http://www.intrada.com).

Koch Pushed back to January is the Erich Wolfgang Korngold film music album (*Juarez, The Sea Wolf, Elizabeth and Essex*) recorded in New Zealand. Also due that month is the Franz Waxman chamber music CD (St. Clair Trio), *Old Acquaintances*, including many film pieces.

Coming next April is *Dersa Usala*, a new recording of music to Kurosawa films. To be scheduled is a CD of Korngold songs; to be recorded is a Korngold CD featuring the composer's complete music for piano.

Marco Polo Due next June in

John Morgan and William Stromberg's series of new recordings are a Roy Webb CD featuring music for Val Lewton films (*The Cat People, I Walked with a Zombie, Bedlam, The Seventh Victim, The Body Snatcher*); and a more complete recording of *Ghost of Frankenstein* (Hans J. Salter), filled out with cues from *Man-Made Monster* and *Black Friday*, and all of the original music composed for *Sherlock Holmes and the Voice of Terror* (Frank Skinner).

Planned for later in 2000 are *The Treasure of Sierra Madre* (Max Steiner) and *Objective Burma* (Franz Waxman).

Forthcoming from Swiss producer/conductor Adriano in December: Georges Auric: *Suites for Films by Jean Cocteau* (*Orphée, Les parents terribles, Thomas l'imposteur, Ruy Blas*) and Auric: *Suites from Lola Montez, Notre-Dame de Paris, Farandole*. And next year: Auric: *Suites from Rififi, La Symphonie Pastorale, Le Salaire de la Peur*; and Dmitri Shostakovich: *The*

*Fall of Berlin* (complete original version), with suite from *The Memorable Year 1917*.

Milan Due December 14: *The Third Miracle* (Jan A.P. Kaczmarek), *Holy Smoke* (Angelo Badalamenti), *Simpatico* (Stewart Copeland). January 11: *Santitos* (Carlo Nicolaut), *Girl Interrupted* (Mychael Danna). January 25: *Onegin* (Magnus Fiennes). February 8: *Cotton Mary* (Richard Robbins).

Coming next April: *Passion of Mind* (Randy Edelman), *Sunshine* (Maurice Jarre), *Miss Julie* (Mike Figgis).

Monstrous Movie Music This label—dedicated to re-recording classic genre film music—has three new albums forthcoming. The contents of the third are still secret, but the first two will feature: *Mighty Joe Young* (1949, Roy Webb); *Creature from the Black Lagoon* (1954, containing all the previously unreleased cues by a

(continued on page 8)

NOW PLAYING *Films and CDs in current release*

*American Beauty	Thomas Newman	DreamWorks** (2 albums)
Anywhere But Here	Danny Elfman, Various	Atlantic/20th Century Fox**
Being John Malkovich	Carter Burwell	
The Bone Collector	Craig Armstrong	Decca
Boys Don't Cry	Nathan Larson	Loch
Bringing Out the Dead	Elmer Bernstein	Sony Columbia*
Dogma	Howard Shore	Maverick*
The End of Days	John Debney	Geffen*, Varese Sarabande
The End of the Affair	Michael Nyman	Sony Classical
Felicia's Journey	Mychael Danna	Milan
Fight Club	The Dust Brothers	BMG/Restless
Flawless	Bruce Roberts	Jellybean
The Insider	Lisa Gerrard, Pieter Bourke	Sony/Columbia**
La Grande Illusion	Joseph Kosma	
Light It Up	Harry Greggson-Williams, Various	Elektra*
The Limey	Cliff Martinez, Various	Lightyear**
Man on the Moon	Peter Buck, Mike Mills, Michael Stipe	Warner Bros.**
Mansfield Park	Lesley Barber	RCA Victor
The Messenger: The Story of Joan of Arc	Eric Serra	Sony Classical
Music of the Heart	Mason Daring, Various	Sony/Epic*
Pokemon: The First Movie	Manny Corallo	Atlantic
Princess Mononoke	Jo Hisaishi	BMG/Milan
Ride with the Devil	Mychael Danna	Atlantic
Sleepy Hollow	Danny Elfman	Hollywood
The Straight Story	Angelo Badalamenti	Walt Disney
Toy Story 2	Randy Newman	Walt Disney
The World Is Not Enough	David Arnold	Radioactive/MCA

\*song compilation \*\*combination songs and score





# FILM MUSIC CONCERTS

Soundtrack performances that you can attend—all around the world

**Amsterdam Alert** The following film music concerts are scheduled to take place at Amsterdam's "De Beurs van Berlage" concert hall in The Netherlands:

February 9, 10: "From Hitchcock to Spielberg": American film music by Bernard Herrmann (*Psycho*, *Vertigo*, *North by Northwest*) and John Williams (*Schindler's List*, *E.T.*, *Indiana Jones*); the Dutch Philharmonic Orchestra.

March 11, 17: "From Ivens to Haanstra": Music from Dutch cinema by Otto Ketting, Heppener, Jurre Haanstra, Hanns Eisler; the Dutch Chamber Orchestra cond. Alexander Liebrich.

April 12, 13: The Beau Hunks perform music from the 1930s shorts of Leroy Shield and Laurel & Hardy.

May 6, 7: "Metropole Goes Hollywood": Film music by Ennio Morricone (*Once Upon a Time in the West*) and Maurice Jarre (*Dr. Zhivago*, *A Passage to India*); the Metropole Orchestra cond. Dick Bakker.

**Montreal Morricone** Many months ago we announced that Ennio Morricone would be performing in concert in Montreal in the fall of 1999. We were never able to provide further details—because the concert never happened. However, several events are confirmed for early 2000 during the Montreal High Lights festival, February 11 to March 4:

February 11, Place des Arts (Opening Gala): Jessye Norman sings Michel Legrand.

February 24, 25, 26, Place des Arts: World concert premiere of the score from *Anima Mundi* by the Philip Glass Ensemble.

March 4, Molson Center: *The Red Violin* (John Corigliano) performed by the Orchestre Symphonique de Montreal and Joshua Bell, cond. Charles Dutoit. Corigliano's piano concert is also

on the program.

**Glass Down Under** Philip Glass's Symphony No. 5 (Choral) will be performed at the Festival of Perth Lotteries Opening Concert on January 29 at Sir James Mitchell Park, South Perth Foreshore. Performances of Glass's film work, including *Koyaanisqatsi*, *Powaqqatsi* and *Dracula* will take place in and around Perth from January 20 to 29, along with other pieces in his non-film repertoire.

**It's All Goodwin** Ron Goodwin will conduct the Bournemouth Symphony Orchestra in four Christmas concerts this holiday season: December 17 at Colston Hall, Bristol (ph: 0117-922-3683); December 18 at Wessex Hall, Poole (ph: 0120-268-5222); December 21 at Guildhall, Portsmouth (ph: 0170-582-4355); December 22 at Winter Gardens, Bournemouth (ph: 0120-245-6456).

Goodwin will conduct a concert of his film music in celebration of his 75th birthday next February 12 at Winter Gardens, Bournemouth, to benefit the Bournemouth Orchestras Benevolent Fund.

**Playing Fast and Toulouse** If you live in Toulouse, France and like film music or related concert music by film composers, you're in luck:

January 19: The Toulouse National Chamber Orchestra performs Michael Nyman's *On the Fiddle* for solo violin and strings.

March 17-25: Alternating Italian-language and French-language performances of Nino Rota's operetta, *Il Capello di paglia di Firenze* (*The Straw Hat of Italy*) by the Orchestre du Capitole de Toulouse, concurrent with a tribute to Nino Rota at the Toulouse Cinémathèque.

Additionally, the Toulouse National Chamber Orchestra will

be playing Goffredo Petrassi's little music for strings on upcoming concerts; Petrassi was Ennio Morricone's teacher and also a film composer from the 1940s through the '60s.

**Jerry Goldsmith** Composer Goldsmith will return to London's Barbican Centre for concerts of his film music on May 22 and 23 at 7:30PM.

See [www.iso.co.uk](http://www.iso.co.uk).

Goldsmith will be with the Detroit Symphony next June 1-4 for five concerts in all—"Pops Goes Hollywood."

Visit [www.detroitssymphony.com](http://www.detroitssymphony.com).

**John Williams** On February 19, 2000, the Plymouth Music Series will perform Williams's song cycle "Seven for Luck" in Minneapolis' Orchestra Hall. Part of their annual "Witness" concert honoring Black History Month, it will be conducted by Phillip Brunelle.

See [www.plymouthmusic.org](http://www.plymouthmusic.org) or call 612-624-2345.

**Lalo Schifrin** A recent "Jazz at the Movies" concert Lalo Schifrin conducted with the WDR Big Band will be broadcast on WDR 3's "Das Konzert" next January 15, starting at 20.05 hours. His upcoming appearances include:

January 22: Esperanto Concert Philharmonie, Cologne, Germany.

January 26 & 29: Jazz Meets the Symphony Concert at Huberman Auditorium, Tel Aviv, Israel.

March 23 & 25: Film Music Concert at Philharmonic Hall, Reykjavic, Iceland.

March 31 & April 1: Jazz Meets the Symphony Concert at Auditori de Barcelona, Barcelona, Spain.

## Concerts by Location

The following are concerts featuring film music pieces as part of their programs. Thanks go to John Waxman of Themes & Variations (<http://tnv.net>) for this list; he provides scores and parts to the orchestras.

Due to the lead time of this magazine, it is possible some of this information is too late to do any good. Always confirm the concert with the orchestra's

box office; call local information or look on the Internet.

Sometimes we get concert information too late to put in this list, so we announce it on our website: [www.film-scoremonthly.com](http://www.film-scoremonthly.com). Stay tuned!

**Arizona** December 31, Phoenix S.O.; *Addams Family Values* (Shaiman).

**Florida** December 27, Florida Orchestra, Tampa; *Currier & Ives Suite* (Herrmann).

January 2, 3, 4, Florida Orchestra, Tampa; *To Kill a Mockingbird* (Bernstein), *President's Country* (Tiomkin), *Motion Picture Medley* (Goldsmith), *Born Free* (Barry).



**New York** December 31, Long Island Phil.; *Perry Mason* (Steiner), *Bonanza* (Livingston & Evans).

February 24, 25, 26, Syracuse S.O.; *Prince Valiant* (Waxman).

**Nebraska** January 18, Lincoln S.O.; *Carmen Fantasy* (Waxman).

**Montana** February 5, Bozeman S.O.; *Swashbuckler* (Addison), *Wild Wild West* (TV, Markowitz), *Rio Bravo* (Tiomkin), *Psycho* (Herrmann), *The Godfather* (Rota), *Addams Family* (Mizzy/Shaiman), *Witness* (Jarre).

**Pennsylvania** December 31, Redding S.O.; *Witness* (Jarre).

(continued next page)

variety of composers—Salter, Mancini, Stein, et al.—for a “kinder, gentler” *Creature* suite); *20 Million Miles to Earth* (1957, Columbia “library” score by Raksin, Steiner, Duning, others); *Tarzan* (1934-42, cues from MGM productions by Axt, Snell, Amfitheatrof, Stothart, Levy); *The Animal World* (1956, Paul Sawtell’s music from Ray Harryhausen dinosaur sequence of Irwin Allen documentary); and *The Alligator People* (1959, Irving Gertz, featuring electric violin).

Producers David Schecter and Kathleen Mayne promise lots of “bonus” tracks and exhaustive liner notes.  
See <http://www.hilux.com/mmm>.

#### Pacific Time

Entertainment Due January 25: *De Eso No Se Habla (I Don't Want to Talk About It, Nicola Piovani)*. February 15: *Il Camorrista* (Nicola Piovani, Italian mob film). March 7: *Caro Diario (Dear Diary, Nicola Piovani, with bonus tracks from Palombella Rossa and La Messe e' Finita)*.

Prometheus Forthcoming is a complete-score CD of *Bite the Bullet* (Alex North, 1975), in stereo.

Rhino Moved up (for a change) to February 15 is the 2CD set of *Superman: The Movie* (John Williams, 1978), featuring every-

thing heard in the movie (over an hour of previously unreleased music) plus rare alternates and unused cues.  
See [www.rhino.com](http://www.rhino.com).

Rykodisc Coming next year are *For Your Eyes Only* (Bill Conti, 1981), with previously unreleased music, as well as *Bring Me the Head of Alfredo Garcia/The Killer Elite* (Jerry Fielding, 1974/1975), in stereo.  
See [www.rykodisc.com](http://www.rykodisc.com).

Screen Archives Entertainment SAE's next classic score restorations are *Pursued* (Max Steiner) and *The Court-Martial of Billy Mitchell* (Dimitri Tiomkin).

Contact Screen Archives Entertainment at PO Box 500, Linden VA 22642; ph: 540-635-2575; fax: 540-635-8554;  
<http://www.screenarchives.com>.

Silva Screen Due January is a sci-fi TV themes collection (new recordings). Due February is *The Ninth Gate* (Wojciech Kilar).

Sonic Images Due January 25: *Gene Roddenberry's Earth: Final Conflict* (Maribeth Solomon & Mickey Erbe), suites of music from all three seasons, representing six or seven episodes.

Sony Classical Coming on Sony Classical on December 14 are two TV soundtrack compila-

tions: *Ally McBeal: Heart and Soul* (Vonda Shepard) and *The Sopranos* (HBO).

December 21: *Bicentennial Man* (James Horner, featuring “Then You Look at Me” performed by Celine Dion).

February 29: *Miramax: 20th Anniversary Celebration (The Piano, Il Postino, Shakespeare in Love, Life Is Beautiful, etc.)*.

Finally available in the U.S. is the limited edition 2LP of *Star Wars: Episode 1—The Phantom Menace*.

See <http://www.sonyclassical.com/music/61816>.

Also released by Sony is Wynton Marsalis's rejected score to *Rosewood*, under the title *Reeltime* and part of a larger Marsalis series.

See <http://www.sonyclassical.com/music/51239>. See [http://www.sonyclassical.com/music/soundtracks\\_idx.html](http://www.sonyclassical.com/music/soundtracks_idx.html).

Super Collector Forthcoming is a promotional CD of *Splash!* (1984, Lee Holdridge).

See [www.supercollector.com](http://www.supercollector.com).

TVT Forthcoming but unscheduled is the *Buffy: The Vampire Slayer* TV soundtrack.

Varèse Sarabande Due December 14: *A Christmas Carol* (Stephen Warbeck) and *End of Days* (John Debney).

The Royal Scottish National Orchestra has recorded more film music for release in Robert

Townson's Film Classics series, including selections from *Jaws* (John Williams), *Peyton Place* (Franz Waxman) and *Marnie* (Bernard Herrmann). Joel McNeely has returned as conductor. However, it may be some time before albums like the above are released; Townson will make several trips to Scotland during the year during which the recordings are added to and completed.

Coming next in the Fox Classics series, overseen by Bruce Kimmel and produced by Nick Redman, is *Anna and the King of Siam* (Bernard Herrmann).

Coming from Kimmel in February 2000 is the first in three volumes of music from the original *Adventures of Superman* TV show. Producer Paul Mandell has tracked down the various library music used in the episodes, and the sound quality is reportedly superb. The first CD will feature the original opening narration and other surprises.

A fifth Franz Waxman: *Legends of Hollywood* CD will be recorded for future release (cond. Richard Mills).

#### Soundtrack Dealers

Look for some of the rare and obscure items mentioned in these pages from the soundtrack specialty dealers: Screen Archives (540-635-2575), Intrada (510-336-1612), STAR (717-656-0121), Footlight Records (212-533-1572) and Super Collector (714-636-8700) in this country. FSM

## CONCERTS

(continued from page 7)

Massachusetts December 26, 27, 28, 29, 30, Boston Pops; *The Holly and the Ivy* (M. Arnold).

February 12, Lexington S.O.; *Romeo & Juliet* (Rota).

South Dakota December 31, Black Hills S.O., Rapid City; *Braveheart* (Horner).

Texas January 7, 8, Dallas S.O., cond. Richard Kaufman; Music of Henry Mancini.

Washington February 27, Seattle Choral Society; *Jesus of*

*Nazareth* (Jarre), *1492* (Vangelis), *The Mission* (Morricone), *The Hunt for Red October* (Poledouris), *Edward Scissorhands* (Elfman), *The Lion in Winter* (Barry), *Much Ado About Nothing* (Doyle); call 206-363-1100.

Belgium January 15, Chamber Music Society of Mons; *Psycho* (Herrmann).

France January 2, 27, Orchestra Cologne, Paris; *Lawrence of Arabia* (Jarre), *Mask of Zorro* (Horner).

Japan January 5, Tokyo S.O.;

*Carmen Fantasy* (Waxman). January 31, Japan Philharmonic; *Carmen Fantasy* (Waxman).

Germany January 14 & 15, Gewandhaus Orchestra, cond. John Mauceri; *Sunset Boulevard* (Waxman), *A Place in the Sun* (Waxman), “Eternal Love” from *Thief of Baghdad* (Róza).

Wales January 19, BBC Orchestra of Wales; *The Mighty* (Trevor Jones), *Spartacus* (North), *Taras Bulba* (Waxman), *The Magnificent Seven* (Bernstein).

January 21, BBC S.O.; *Bride*

*of Frankenstein* (Waxman), *A Place in the Sun* (Waxman), *Sunset Boulevard* (Waxman), *Vertigo*, *Taxi Driver* (Herrmann).

January 30, February 5, Cardiff Philharmonic; *Independence Day* (Arnold), *Psycho* (Herrmann), *Mission: Impossible* (Schiffrin), *It's a Wonderful Life* (Tiomkin), *Shakespeare in Love* (Warbeck), *The Bride of Frankenstein* (Waxman), *Raiders of the Lost Ark* (Williams).

For a list of silent film music concerts, see [www.cinemaweb.com/lcc](http://www.cinemaweb.com/lcc).

FSM



# Upcoming Assignments

Who's writing what for whom

## Tangential Music

**Daniel Lanois, Brian Eno, Bono, John Hassell, Bill Frisell** performed the semi-improvisational score for *The Million Dollar Hotel* (d. Wim Wenders).

## Upcoming Assignments

- A -

**Mark Adler** *The Apartment Complex*, *Sterling Chase*.

**Eric Allaman** *Breakfast with Einstein*, *The Last Act*, *Lumanarias*, *Is That All There Is?*.

**Ryeland Allison** *Saturn*.

**John Altman** *Town and Country* (Warren Beatty), *Vendetta* (HBO, d. Nicholas Meyer).

- B -

**BT** *Under Suspicion*.

**Luis Bacalov** *Woman on Top*.

**Burt Bacharach** *Isn't She Great?*.

**Angelo Badalamenti** *A Story of a Bad Boy* (co-composed with Chris Hajian), *Holy Smoke*, *Forever Mine*, *The Beach* (d. Danny Boyle, Leonardo Di Caprio), *Untitled John Lee Hancock Project*.

**Rick Baitz** *Life Afterlife* (HBO feature documentary).

**Lesley Barber** *History of Luminous Motion* (Good Machine).

**Nathan Barr** *Hair Shirt* (Neve Campbell), *Hangman's Daughter*.

**John Barry** *Thomas the Tank Engine*.

**Steve Bartek** *Another Goofy Movie* (Disney), *Snow Day*.

**Christophe Beck** *Thick as Thieves* (Alec Baldwin), *Coming Soon* (Mia Farrow).

**Marco Beltrami** *Scream 3*, *The Crow 3*.

**Peter Bernstein** *Susan's Plan*.

**Edward Bilous** *Minor Details*, *Mixing Mia*.

**Howard Blake** *My Life So Far* (Miramax).

**Chris Boardman** *Bruno* (d. Shirley MacLaine).

**Simon Boswell** *Alien Love Triangle*, *Warzone* (d. Tim Roth), *The Debtors* (Michael Caine, Randy Quaid).

**Christopher Brady** *Castle in the Sky* (Disney animated), *Hal's Birthday*, *The Legacy* (IMAX).

**Michael Brook** *Getting to Know You, Buddy Boy*.

**Bruce Broughton** *Jeremiah* (cable biblical epic, theme by Ennio Morricone).

**Paul Buckmaster** *Mean Street*.

**Carter Burwell** *Hi Fidelity* (Disney).

- C -

**Sam Cardin** *Olympic Glory*, *Return to the Secret Garden*.

**Wendy Carlos** *Woundings*.

**Gary Chang** *Locked in Silence* (Showtime).

**Stanley Clarke** *Marciano*, *Romeo Must Die* (prod. Joel Silver).

**Elia Cmiral** *Six Pack* (French).

**Serge Colbert** *Red Tide* (Casper Van Dien).

**Michel Colombier** *Dark Summer*, *Pros and Cons*, *Foolproof*.

**Eric Colvin** *Lifesize* (Disney).

**Bill Conti** *Inferno* (Jean-Claude Van Damme).

**Stewart Copeland** *Made Men* (independent), *Simpatico* (Jeff Bridges, Nick Nolte), *Sunset Strip*.

- D -

**Jeff Danna** *Boondock Saints*, *O* (modern-day telling of *Othello*).

**Mychael Danna** *The Confession* (Alec Baldwin, courtroom drama), *Girl Interrupted* (Winona Ryder).

**Loran Alan Davis** *The Last Prediction* (independent).

**John Debney** *Komodo*.

**Joe Delia** *Time Served*, *Ricky 6*, *Fever*.

**David Dilorio** *Lethal Premonition*, *Cheerleaders Must Die*.

**Pino Donaggio** *Up in the Villa* (Kristin Scott-Thomas).

**Patrick Doyle** *East and West* (d. Regis Wargnier), *Love's Labour's Lost* (Kenneth Branagh, musical comedy).

**Anne Dudley** *The Bacchae*, *Monkey Bone*.

- E -

**Randy Edelman** *The Gelfin*, *Passion of Mind*.

**Evan Evans** *Tripfall* (Eric Roberts, John Ritter), *Newsbreak* (Michael Rooker, Judge Reinhold).

- F -

**Shayne Fair & Larry Herbschritt** *Tequila Bodyshot*.

**George Fenton** *Anna and the King* (Jodie Foster, Fox), *Chicago: The Musical* (Charlize Theron, d. Nick Hytner).

**Allyn Ferguson** *Back to the Secret Garden* (German theatrical, Hallmark release).

**David Findlay** *Dead Silent* (Rob Lowe).

**Frank Fitzpatrick** *Lani Loa* (Zoetrope).

**Ruy Folguera** *Picking Up the Pieces* (Woody Allen, Sharon Stone).

**Robert Folk** *Inconvenienced*.

**David Michael Frank** *The Last Patrol*.

**John Frizzell** *The White River Kid* (Antonio Banderas).

- G -

**Craig Stuart Garfinkle** *Gabriella* (replacing Alf Clausen).

**Michael Gibbs** *Gregory's Two Girls*.

**Richard Gibbs** *Book of Stars*.

**Elliot Goldenthal** *Titus Andronicus* (Shakespeare, d. Julie Taymor).

**Jerry Goldsmith** *The Hollow Man* (d. Paul Verhoeven), *Reindeer Games* (d. John Frankenheimer, Miramax), *The Yard*.

**Joel Goldsmith** *Diamonds* (Miramax).

**Joseph Julian Gonzalez** *Price of Glory*.

**Joel Goodman** *Cherry* (romantic comedy, Shalom Harlow).

**Adam Gorgoni** *Candyman 3: Day of the Dead*, *Extreme Alaska*.

**Mark Governor** *Blindness* (d. Anna Chi).

**Stephen Graziano** *Herman*, *U.S.A.*.

**Dave Williams** *Supernova*.

**Harry Gregson-Williams** *Earl Watt* (Pate Bros.).

**Rupert Gregson-Williams** *Virtual Sexuality*.

**Ed Grenga** *Catalina Trust* (d. Will Conroy).

**Andrew Gross** *Be the Man* (MGM, Super Dave movie), *Unglued* (Linda Hamilton, quirky independent film).

**Larry Groupe** *Sleeping with the Lion*, *Deterrence* (Timothy Hutton, d. Rod Lurie), *Four Second Delay*, *Peter York*, *Contenders* (d. Rod Lurie), *Early Bird Special*, *Gentleman B*.

**Jay Gruska** *Belly Fruit*.

**Steven Gutheinz** *Trois* (independent).

- H -

**Richard Hartley** *Peter's Meteor*, *Rogue Trader*, *Mad About Mambo*, *Victory*.

**Richard Harvey** *Captain Jack* (Bob Hoskins).

**Chris Hajian** *Lowlife* (d. Mario Van Peebles), *Story of a Bad Boy*.

## THE HOT SHEET new assignments

**The Angel** *The Boiler Room*.

**David Arnold** *The Patriot* (Mel Gibson).

**Nathan Barr** *Red Dirt*, *Beyond the Mat* (wrestling documentary).

**Steve Bartek** *Snowday*.

**Tyler Bates** *Beyond City Limits*.

**Christophe Beck** *Cheer Fever* (Kirsten Dunst).

**Christopher Brady** *Passport to Paris*.

**Carter Burwell** *What Planet Are You From?* (d. Mike Nichols).

**Teddy Castellucci** *Deuce*.

**Elia Cmiral** *Battlefield Earth*.

**Stewart Copeland** *Down to You*.

**Jerry Goldsmith** *The Kid* (d. John Turteltaub).

**Larry Groupe** *The Contender* (Joan Allen, Gary Oldman).

**Frank Ifman** *Intruder*.

**Mark Isham** *Navy Divers* (Robert De Niro), *Rules of Engagement*.

**Adrian Johnston** *The House of Mirth* (Gillian Anderson), *About Adam* (Miramax).

**Wojciech Kilar** *The Lord of the Rings Trilogy* (Peter Jackson).

**Daniel Licht** *Untitled Muhammad Ali biopic* (HBO).

**Takayuki Hattori** *Godzilla 2000*.

**Todd Hayen** *The Crown*, *The Last Flight*.

**John Hills** *Abilene*.

**Peter Himmelman** *A Slipping-Down Life* (Guy Pearce, Lili Taylor).

**Lee Holdridge** *Family Plan* (Leslie Nielsen), *No Other Country*, *Africa*.

**James Horner** *The Grinch Who Stole Christmas* (Jim Carrey), *Freedom's Song* (TNT film), *Bicentennial Man* (d. Chris Columbus).

**Richard Horowitz** *Pavilion of Women*, *Any Given Sunday* (one of several different composers; d. Oliver Stone).

**James Newton Howard** *Snow Falling on Cedars* (d. Scott Hicks), *Dinosaurs* (Disney animated).

**Steven Hufsteter** *Mascara* (Phaedra Ent.).

**David Hughes & John Murphy** *Mary Jane's Last Dance*.

**Terry Michael Huud** *Children of the Corn 666* (Nancy Allen, Stacy Keach).

- I -

**Pat Irwin** *But I'm a Cheerleader*.

**Mark Isham** *Where the Money Is*, *Imposters* (Miramax, d. Gary Fleder), *Rules of Engagement*.

- J -

**Alaric Jans** *State in Maine* (David Mamet).

**Maurice Jarre** *Sunshine* (Ralph Fiennes), *I Dreamed of Africa*.

**Adrian Johnston** *The Debt Collector*, *The*

**Ray Loring** *Secrets of Lost Empires* (PBS multipart documentary).

**Anthony Marinelli** *Time Code 2000* (co-composed with dir. Mike Figgis).

**Barrett Martin** *Lush* (Laura Linney).

**Mark Mothersbaugh** *Rocky and Bullwinkle* (Jason Alexander, Robert DeNiro).

**Basil Poledouris** *If These Walls Could Talk 2* (HBO).

**John Powell** *Le Visitor*.

**Graham Revell** *Mars: The Red Planet*, *Buddy Boy*.

**Richard Robbins** *Cotton Mary*.

**David G. Russell** *The Phantom Eye* (prod. Roger Corman), *The Nest*, *Wicked Spring*.

**Ryuichi Sakamoto** *Mission to Mars* (Disney, d. Brian De Palma).

**Alan Silvestri** *The Replacements*.

**Raymond Torres-Santos** *Richport*, *Millennium*, *Menuendo... My Loving Years*.

**Michael Wandmacher** *Drunken Master 2* (Jackie Chan).

**Wendy & Lisa** *The Third Wheel* (Ben Affleck).

**Alan Williams** *Santa and Pete* (Hume Cronin, James Earl Jones).

**Debbie Wiseman** *The Guilty*.

**Christopher Young** *Wonderboys*.

*Darkest Light, The Last Yellow, Old New Borrowed Blue, Suicide Club.*

**Trevor Jones** *Frederic Wilde* (d. Richard Loncraine).

**Benoit Jutras** *Journey of Man* (IMAX).  
- K -

**Jan A.P. Kaczmarek** *Aimee and the Jaguar* (Germany, d. Max Faerberboeck), *Lost Souls, The Third Miracle.*

**Laura Karpman** *Annihilation of Fish.*

**Brian Keane** *The Babe Ruth Story* (HBO).

**Rolfe Kent** *Don't Go Breaking My Heart* (Anthony Edwards), *Oxygen.*

- L -

**Kenneth Lamp** *Fight the Good Fight* (Burt Young, d. Bret Carr), *Games Without Frontiers* (John Mulcahy, d. David Knappe), *The Tour* (d. Tim Joyce).

**Brian Langsford** *First of May* (independent), *Frozen* (Trimark).

**Russ Landau** *One Hell of a Guy, Love and Action in Chicago, Totally Irresponsible, Waylon & Buzz.*

*Due to the volume of material, this list only covers feature scores and selected high-profile television and cable projects. Composers, your updates are appreciated: call 310-253-9595, or e-mail Lukas@filmscoremonthly.com.*

**Chris Lennertz** *Lured Innocence* (Dennis Hopper, Talia Shire), *Pride of the Amazon* (animated musical).

**Daniel Lanois** *All the Pretty Horses.*

**Michael A. Levine** *The End of the Road* (d. Keith Thomson), *The Lady with the Torch* (Glenn Close, d. David Heeley).

**Christopher Libertino** *Spin the Bottle* (d. Andrew Michael Pascal).

**Daniel Licht** *Execution of Justice* (Showtime).

**Frank London** *On the Run, Sancta Mortale, The First Seven Years.*

**Martyn Love** *The Venus Factory* (Australia).

**Evan Lurie** *Joe Gould's Secret, The Whole She-Bang.*

- M -

**Mader** *Row Your Boat, Claudine's Return, Morgan's Ferry* (Kelly McGillis), *Steal This Movie.*

**Aimee Mann** *Magnolia* (d. Paul Thomas Anderson, with Jason Robards, William H. Macy).

**Hummie Mann** *Good Night, Joseph Parker* (Paul Sorvino), *A Thing of Beauty, After the Rain.*

**David Mansfield** *The Gospel of Wonders* (Mexico, d. Arturo Ripstein), *Tumbleweeds* (independent).

**Lee Marchitelli** *Iris Blonde* (Miramax).

**Anthony Marinelli** *The Runner, Slow Burn*

(Minnie Driver, James Spader), *Fifteen Minutes* (Robert De Niro, Ed Burns).

**Gary Marlowe** *Framed, Mondschaten* (*Moonlight Shadow*, d. Robby Porschen).

**Jeff Marsh** *Burning Down the House, Wind River* (Karen Allen).

**Phil Marshall** *Rupert's Land, Gotta Dance, Kiss Toledo Goodbye, Temptation.*

**Brice Martin** *Indian Ways* (d. Tom Hobbs), *Chaos* (d. Chris Johnston).

**Cliff Martinez** *Wicked* (d. Michael Steinberg).

**Richard Marvin** *U-571* (Matthew McConaughey, d. Jonathan Mostow).

**John Massari** *Emma, 1947.*

**John McCarthy** *Boy Meets Girl.*

**Stuart McDonald** *Diaries of Darkness.*

**Mark McKenzie** *Dragonheart 2* (direct to video).

**Gigi Meroni** *The Good Life* (Stallone, Hopper), *The Others, The Last Big Attractions.*

**Cynthia Millar** *Brown's Requiem, Storm in Summer* (d. Robert Wise).

**Marcus Miller** *Lady's Man.*

**Randy Miller** *Picture of Priority* (independent), *Family Tree* (Warner Bros.), *Pirates of the Plain* (Tim Curry).

**Sheldon Mirowitz** *Say You'll Be Mine* (Justine Bateman), *Autumn Heart* (Ally Sheedy), *Legacy.*

**Fred Mollin** *Pilgrim* (Tim Truman).

**Deborah Mollison** *East Is East* (British), *Simon Magus* (Samuel Goldwyn).

**Andrea Morricone** *Liberty Heights.*

**Ennio Morricone** *Resident Evil* (d. George Romero).

**Tom Morse** *Michael Angel.*

**Mark Mothersbaugh** *Camouflage, Sugar and Spice* (New Line), *Rugrats 2.*

- N -

**Roger Neill** *Big Man on Campus.*

**Ira Newborn** *Pittsburgh* (Universal).

**David Newman** *Flintstones 2: Viva Rock Vegas, Klumps* (Nuttly Professor 2), *Duets* (Gwyneth Paltrow), *Galaxy Quest* (Dreamworks).

**Thomas Newman** *The Green Mile* (Tom Hanks, d. Frank Darabont).

- O -

**John Ottman** *The X-Men* (d. Bryan Singer, also editing consultant), *Urban Legend 2* (also directing).

- P -

**Van Dyke Parks** *My Dog Skip, Trade Off.*

**Shawn Patterson** *Herd, Tales from the Goose Lady, Magic Trixie.*

**Jean-Claude Petit** *Messieurs les enfants, Sarabo, Sucre Amer.*

**Nicholas Pike** *Delivered, Return to Me.*

**Nicola Piovani** *Hoof Beats.*

**Robbie Pittelman** *A Killing.*

**Michael Richard Plowman** *The Hot Karl.*

**Basil Poledouris** *Kimberly* (romantic comedy).

**Steve Porcaro** *Wayward Son* (Harry Connick, Jr.).

**Rachel Portman** *Untitled 20th Century Fox Irish Project* (comedy, from producer of *Full Monty*), *The Closer They Get.*

**John Powell** *Fresh Horses* (DreamWorks), *Chicken Run, Outpost.*

**Zbigniew Preisner** *Dreaming of Joseph Lees.*

**Jonathan Price** *Sammyville* (Chase Masterson), *Rustin's Glory* (indie drama), *Vampire Night, Dog Story* (action).

- R -

**Trevor Rabin** *Whispers* (Disney).

**Robert O. Ragland** *Lima: Breaking the Silence* (Menahem Golan).

**Kennard Ramsey** *Trick Baby.*

**Alan Reeves** *To Walk with Lions.*

**Graeme Revell** *Gossip, Titan A.E.* (aka *Planet Ice*, Fox animated).

**David Reynolds** *Warlock* (sequel), *George B, Love Happens.*

**Stan Ridgway** *Error in Judgment* (d. Scott Levy), *Desperate but Not Serious* (d. Bill Fishman), *Spent* (d. Gil Cates Jr., Rain Phoenix), *Speedway Junkie* (Darryl Hannah).

**J. Peter Robinson** *Waterproof* (Lightmotive).

**Marius Ruhland** *Anatomy.*

- S -

**Richard Savage** *A Whole New Day.*

**Gaill Schoen** *Deja Vu* (independent).

**David Schwartz** *The Little Assassin.*

**John Scott** *Shergar, The Long Road Home, Married 2 Malcolm* (U.K. comedy).

**Ilona Sekacz** *Salomon and Gaenor.*

**Patrick Seymour** *Simian Line* (William Hurt).

**Marc Shaiman** *Kingdom of the Sun* (Disney animated), *Jackie's Back* (Lifetime Network).

**Mike Shapiro** *All Over Again* (indie drama).

**Theodore Shapiro** *The Prince of Central Park* (Kathleen Turner, Harvey Keitel).

**Shark** *East of A* (d. Ami Goldstein, David Alan Grier), *Me & Will* (Patric Dempsey, Seymour Cassel), *The Spreading Ground* (d. James Burke, Dennis Hopper), *Surf Shack*

("Swingers" in Miami Beach).

**James Shearman** *The Misadventures of Margaret.*

**Howard Shore** *Chinese Coffee* (d. Al Pacino).

**Lawrence Shragge** *Frontline* (Showtime).

**Rick Silanskas** *Hoover* (Ernest Borgnine).

**Alan Silvestri** *Stuart Little* (CG/live-action combination), *What Lies Beneath* (Harrison Ford, Michelle Pfeiffer, d. Robert Zemeckis), *Cast Away* (Tom Hanks, Helen Hunt, d. Zemeckis), *Siegfried & Roy: The Magic Box* (IMAX documentary), *Hanging Up.*

**Marty Simon** *Captured.*

**Michael Skloff** *Cherry Pink* (d. Jason Alexander).

**Mike Slamer & Rich McHugh** *Shark in a Bottle.*

**Michael Small** *Elements* (Rob Morrow).

**BC Smith** *Mercy* (Peta Wilson).

**Neil Smolar** *The Silent Cradle, Treasure Island, A Question of Privilege, Deadly Arrangement.*

**Darren Solomon** *Lesser Prophets* (John Turturro).

**William Stromberg** *Other Voices* (dark comedy).

**Mark Suozzo** *Londinium.*

- T -

**Michael Tavera** *One Special Delivery* (Penny Marshall), *American Tail IV* (direct to video).

**Stephen James Taylor** *Blessed Art Thou, John Henry.*

**Mark Thomas** *The Big Tease.*

**Ken Thorne** *Mary & Jesus.*

**Joel Timothy** *Waiting for the Giants.*

**Colin Towns** *Vig.*

**John Trivers, Elizabeth Myers** *Norma Jean, Jack and Me.*

**Brian Tyler** *A Night in Grover's Mill, The Forbidden City* (d. Lance Mungia), *The 4th Floor* (thriller, William Hurt, Juliette Lewis), *Sirens* (Paramount), *Four Dogs Playing Poker* (Tim Curry, Forest Whitaker), *Purple Haze, The Settlement.*

**Bruce Turgon** *Night Club.*

**Chris Tyng** *Bumblebee Flies Away, 7 Girlfriends.*

- V -

**Joseph Vitarelli** *Excellent Cadavers* (HBO).

- W -

**Shirley Walker** *Flight 180* (New Line).

**Michael Wandmacher** *Supercop 2* (Michelle Yeoh), *Farewell, My Love.*

**Stephen Warbeck** *Quills.*

**Don Was** *American Road* (IMAX).

**Mark Watters** *Alvin and the Chipmunks Meet Frankenstein, Tom Sawyer.*

**Michael Whalen** *Labor Pains, Sacrifice.*

**Alan Williams** *Angels in the Attic, Princess and the Pea* (animated feature, score and songs with lyrics by David Pomeranz), *Who Gets the House* (romantic comedy), *Going Home* (Jason Robards).

**David Williams** *The Day October Died, Wishmaster 2.*

**John Williams** *Angela's Ashes* (d. Alan Parker), *Minority Report* (d. Steven Spielberg).

**Debbie Wiseman** *Tom's Midnight Garden, The Lighthouse, The Guilty.*

- Y -

**Gabriel Yared** *The Talented Mr. Ripley* (Matt Damon, d. Anthony Minghella).

**Christopher Young** *The Hurricane* (Denzel Washington).

- Z -

**Hans Zimmer** *Gladiator* (d. Ridley Scott, Roman movie), *The Road to El Dorado* (DreamWorks, animated), *Mission: Impossible 2* (d. John Woo).

FSM



# MAIL BAG

READER  
RANTS,  
RAVES &  
RESPONSE

## Jerry Goldsmith and The Meat Within

I started reading *Film Score Monthly* only recently, but I have been interested in soundtracks for three years. (Still, to most of you that hardly makes me a veteran.) What I am about to write might come as a major shock to most FSM readers so I ask you to sit down—preferably with easy access to alcohol—before reading this. Let me assure you that I am not writing this to be controversial or to see my name in print but rather because the following statement stems from a genuine opinion. Here goes: “I don’t see what the big deal is about Jerry Goldsmith!”

Before you excommunicate me into soundtrack oblivion please allow me to explain why I feel this way. Sure—Jerry Goldsmith is prolific. In fact, he has written more scores than I have had hot dinners, but I for one do not equate volume with excellence. Secondly, how many Goldsmith themes does one hum consciously or subconsciously in the same way one does of the other greats such as Williams or Barry (who both are far less prolific although they have been around for about the same amount of time)? I mention this because, to me, humming equates to memorable. The third point I would like to make is that although Goldsmith has written some fantastic main themes (but fewer than his illustrious colleagues) he cannot sustain great music across a whole album. Even his best works such as *Star Trek: The Motion Picture*, *The Omen* and *Poltergeist* are saddled with many boring cues. Goldsmith is the classical equivalent of those rock groups of which you’d only buy a compilation album. His compilations are terrific but I have yet to hear a Goldsmith score that carries me through an entire album like *Dances with Wolves* or *The*

*Empire Strikes Back*. He bookends scores with strong themes but there is no meat within!

Yes—Goldsmith writes fine music—but I feel he is not good enough to warrant the amount of coverage you give him in FSM. I write this not to convey a “you’re all wrong” message, but as an attempt to find out from your readers (and to be convinced) why Goldsmith is the favorite of so many fans.

Rafi Youngerwood  
London, England

We printed Rafi’s letter on our website a while back and got lots of interesting letters explaining why people like Jerry Goldsmith. A response on the level of Rafi’s criticism could be as simple as “I love Jerry Goldsmith because he, above all other composers, can develop his themes throughout an entire score, making every cue an epic work unto itself.” Or one could be more Goldsmith-specific with a comment along the lines of “Jerry is the greatest at combining a tremendous range of styles in any given score without ever losing track of his own dynamic voice.”

The content of the “over-coverage” we give the composer in FSM better speaks to why he is revered than any short diatribe we could write here. And if we were still to try—before we can explain to you why you should like Goldsmith, we need to know why you don’t! If you are simply bored by his music, then no amount of explanation can change your mind. There is absolutely no way to prove that something is not “boring.” Everything is boring to someone.

## Hard Walker

I enjoyed your article about the music from the last Warner Bros. animated shows (Vol. 4, No. 7). Shirley Walker first came to my attention when she conducted the Sinfonia di London for Danny Elfman’s extraordinary score for *Batman*. Of course, I am now well aware of her career as a composer for TV shows such as *Cagney & Lacey*, *Falcon Crest* and *Space: Above and Beyond*. But her work in *Batman: The Animated Series* and *Superman* is also noteworthy.

I think Hollywood should give

Walker more opportunities to work in an area where composers such as Jerry Goldsmith, Michael Kamen, James Newton Howard and Graeme Revell have done their best work—the action arena. That she is a woman should not be an obstacle to receiving testosterone-ridden assignments. She may produce some of her best music for the action genre.

Luis Miguel Ramos  
Caracas, Venezuela

Shirley Walker tells an anecdote where she



was up for a blockbuster action movie until a studio executive finally confessed, “I’m sorry, but I just can’t imagine a woman scoring this movie.”

## Animated Riffs

I recently picked up the latest issue of FSM (Vol. 4, No. 7) that profiled the gifted musicians responsible for the resurgence in exceptional scoring of animated television shows and films. I have long enjoyed the extraordinary work of Shirley Walker and Bruce Broughton, both of whom have elevated the genre to a level that will be hard to surpass.

However, your coverage should have paid tribute to two other composers whose work greatly enhanced the storytelling of the

shows they accompanied. The late ‘80s Disney creation, *DuckTales*, benefited immensely from the scoring by Ron Jones. The five-part pilot episode featured incidental music that foreshadowed Jones’s score for what is possibly the best episode of *Star Trek: The Next Generation*—“The Best of Both Worlds.” His rousing music for *DuckTales* was melodic, exciting and comical.

Also, the ‘60s sci-fi/adventure creations from Hanna-Barbera (*Jonny Quest*, *Space Ghost*, *The Fantastic Four*, etc.) were enhanced by Hoyt Curtin’s work. Although the animation and storylines were somewhat routine, Curtin’s music was anything but ordinary. The pounding theme from *The Herculoids* is so dynamic and compelling that, even 30

years later, I can still hear the swelling strings, throbbing percussion and the jazzy sax solos that accentuated the action scenes.

Thanks again for the tribute to the recent composers. Perhaps a follow-up will discuss these other heroes of scoring in animation.

Reginald D. Garrard  
garrard@isoa.net

Jeff Bond’s article had enough to cover just in dealing with the current shows of Warner Animation. Jones and Curtin both contributed outstanding work to the cartoon genre but for Disney and Hanna-Barbera, respectively—to be examined another time.

## Re-discovered Reader

You can’t imagine how happy I was to be shopping at our brand-new Borders in a neighboring town when I spotted FSM’s Vol. 4, No. 7 on the stands! I love the new format. I was a subscriber back in the “old days” and somehow let myself lose track of you. It won’t happen again.

I wanted to let you know that what caught my eye was the cover feature on Warner Animation scoring. I have been waiting so long to read a knowledgeable article on the subject. While I enjoyed this in-depth piece, I did have one problem with it—the other shoe never

dropped. Will albums of *Batman/Superman* music ever be released? Many of the episodes have absolutely beautiful scores—check out the *Superman* episodes “Fun and Games” and “A Little Piece of Home” as two superlative examples.

Again, I thoroughly enjoyed the mag and the new layout. Keep up the good work and I also look forward to any and all articles on the current trend of expanded scores (listening to *ST:TMP* as I type this, I sure hope *Star Trek II* and *III* get the treatment).

Scott H. Gardner  
Carrollton, Georgia

We don't know of any CD release plans for the cartoon scores (except for Rhino's recent *Batman Beyond* disc), due to the high union orchestra re-use fees—the one drawback, as far as fans are concerned, of having full-bodied and exceptionally performed symphonic scores.

### Giant Resurrection

All these people who are writing about “the death of film music” are starting to annoy me. They simply have to listen to Michael Kamen's *Iron Giant* to understand how wrong they are.

With *Giant*, the flamboyant Kamen (the one of *Brazil*, *Munchhausen* and *Robin Hood: Prince of Thieves*) is back. While I'd completely lost track of him in the last *Die Hard* and *Lethal Weapon* flicks, not to mention *Event Horizon*, *Iron Giant* sees the Kamen of old back in full force. (There is also the recent, over-the-top *Mr. Holland's Opus*, an exceptional piece of work where you can feel the passion in every note. Kamen is not only a very good musician, but a passionate one.)

When I listened to *The Iron Giant*, I thought that Paul Dukas and Camille Saint-Saens were reborn, had written a new piece of work, and had improved their styles to boot! *The Iron Giant* is a wonderful, lyrical piece, with beautiful marches and scherzos. There is an appropriate sense of mystery mixed with clever mickymousing and jazz excursions. It's far removed from Menken's syrup for Disney (but what else

can he do for Disney?) and even the Media Ventures “Mancizimmer” formulae. *Iron Giant*'s themes are appropriate, and the score is very coherent. Maybe I will actually buy a ticket to see this movie when it comes to my country—it'd be my first cartoon since the awful *Beauty and the Beast*!

Jean-Michel Cavois  
Lens, France

See the *Iron Giant* review on page 35.

### A Phantom Education

I really enjoyed Doug Adams's “Sounds of the Empire” section in the recent issue (Vol. 4, No. 5 and 7). I especially appreciated seeing how each theme was written (because my ear isn't good enough to tell the difference from an A-minor triad and a C-minor triad), and all of the talk about each theme (its use from one movie to another; the use of specific intervals, etc.).

Are there any more of these to come on other John Williams scores (*Superman*, *Indiana Jones*, etc.)? If so, when, and if not, are there any other good sites or magazines that do that kind of stuff?

Rob McMillan  
Chico, California

Doug Adams will write more of these analyses whenever he can. We're glad so many people like them. We don't know of anyone who does them as well as Doug.

Having never taken a music theory course, I don't know an ascending fifth from a minor third—but I do appreciate a beautiful melody. As an aficionado of both classical (romantic) music and film scores, I am fascinated by the connections between them. Hence, the type of musical archeology unearthed in Doug Adams's “Sounds of the Empire”—with its references to Korngold, Holst, Prokofiev and others—is the type of article/review that I most like to read.

Whether the composer developed the same melody by chance, made a deliberate swipe, or unconsciously used a fragment buried in his mind years before,

finding the source music for a score or another classical work is an exciting discovery. (It can also be a disappointment if you didn't know a favorite score had “borrowed” material in it. I know I was disgruntled to find that *Willow* was taken from a Schumann symphony.) While I'm sure some fans get turned off by “borrowing,” there isn't necessarily anything wrong with it provided that it's acknowledged. Rachmaninov's most famous piece, after all, is the Rhapsody on a Theme of Paganini. I'd also like to direct Doug Adams's attention to Boccherini's Opus 64 #2. There he will find “the *Star Wars* theme with the highest pop-culture visibility rating.” That's right—the “Darth Vader Theme/Imperial March” is smack in the middle of a string quartet written about 200 years ago.

Richard Martin  
Los Angeles, California

### Coming to Terms with Menace

Thank you for such an interesting article on John Williams and his recording sessions for *Star Wars: Episode I—The Phantom Menace* at Abbey Road Studios (Vol. 4, No. 5). As a Williams fan, it was refreshing to learn that he had returned to conduct the London Symphony Orchestra for a movie soundtrack after 16 years. I consider Williams my favorite composer, and one of the reasons why has been because of his work with this renowned orchestra.

*The Phantom Menace* allows me to return to my childhood, when my love of soundtracks was in its infancy. It's tremendous to hear the *Star Wars* theme soaring through my speakers again. However, there is something that makes me uneasy about *Menace*. Unlike the scores for the first three *Star Wars* movies, this one doesn't appear to be centered on the main characters of the film. Certainly there's the theme for Anakin—with dark shades of Vader's theme—and Jar Jar Binks's theme, but the theme for Qui-Gon Jinn is under-used (is it even on the album release?) and Obi-Wan Kenobi is not even represented with a leitmotif. There is

no discernible theme for Queen Amidala, either. The soundtrack from Sony Classical is far too incidental, and I hope that an expanded version of this Williams score may contain better representations of the various themes and perhaps even reveal new ones. I also pray that in the sequels, there will be some more character-centered music, which is the essence of every good film score. (I never figured out exactly who the main character in *The Phantom Menace* was supposed to be—so maybe John Williams had the same problem.)

On the plus side, the piece that truly makes this CD worthy is “Duel of the Fates.” This is vintage Williams. The London Symphony Orchestra and the London Voices communicate the true heroism of the *Star Wars* legacy. This is the kind of music I love to hear from John Williams—the kind of material he used to write in the '70s, as in the original *Star Wars* Trilogy, *Superman: The Movie* and *Dracula*.

Luis Miguel Ramos  
Caracas, Venezuela

Many people share your sentiments. The Sony album does not do the score justice. However, you may be upset when you finally become familiar with Qui-Gon's theme—perhaps the reason it was left off of the album.

Okay, I was wrong about the *Phantom Menace* score. It's fantastic. Swept up in the pre-release hype, I don't think any score Williams could have written (or, for that matter, any movie George Lucas could have released) would have satisfied my expectations. I was disappointed that the score wasn't full of hummable themes, that it wasn't more chronologically oriented, and that about 10 minutes of music were redundant. But now the hype is long gone and I've—pardon the pun—changed my tune, big time.

The score has sunk in and I think it's one of the most exciting of the decade. While not brimming with leitmotifs, there are some passages that are supremely pulse-pounding. Others are sublimely moving. And, unlike



my original opinion published on [www.film-scoremonthly.com](http://www.film-scoremonthly.com), I find that it meshes with Williams's previous *Star Wars* scores beautifully. I now find myself humming the pod race fanfare, "Duel of the Fates" and Anakin's theme as much as I do any other theme from the series.

But perhaps the biggest reason I enjoy the score now is that it works so well in the movie. A few weeks ago I saw *TPM* for only the second time. It was a completely different experience from the first. The characters seemed more sharply defined. The story made a lot more sense. The effects were even more amazing. And I had a lot more fun just settling back—hypeless—and shutting off the critical part of my brain. Even Jar Jar was far less annoying the second time around. But Williams's music was sensational. I'd be interested to know if anyone else went through this process. I can't recall a time when a score—or a movie—grew on me like this.

Bill Harnsberger  
Portland, Maine

Mailman Jon replies: The last score that grew on me was Rolfe Kent's *Election* but I didn't remotely dislike it the first time. I can't think of a single score that I first hated and then went on to love—and not for lack of trying. First impressions still count for something. There are, however, several scores that I detested and now feel neutral toward—*Braveheart* and *The Color Purple* to name a few.

(continued next page)

### Swords and Spacemen

I enjoyed the recent interview with Stu Phillips (Vol. 4, No. 7) but I was a bit disappointed that he didn't talk about his work with Joe Solomon's Fanfare Productions—the motorcycle films you mentioned. *The Losers* was a real classic and probably would've been a bigger hit if it didn't have the R-rating. Would it be possible for someone from FSM to do a similar interview and discography with Hugo Montenegro?

I also greatly enjoyed the previous issue's review of David Whitaker's *The Sword and the Sorcerer* (Vol. 4, No. 6). I liked the film in a cheesy kind of way as I do most better-than-average B-movies. I saw this one at a military cinema (where you see all sorts of films that don't get a wide release) but I recalled nothing of the music. My main memory of the film was the use of Istanbul's St. Sophia mosque as a stock shot of the film's fantasy landscape. However, in the '70s I had picked up David Whitaker's soundtrack album for *Hammerhead* in London. I hadn't seen the film, but my favorite genre is the '60s super-spy films (whose soundtracks I collect). I was incredibly impressed by

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Whitaker's fine, sophisticated score and by the title tune by Madeline Bell. *Hammerhead* became one of my favorite soundtrack tracks, but years later I finally saw the film and was disappointed. Had I seen the film first (with the soundtrack buried under routine pot-boiler scenes) I might never have purchased or enjoyed the wonderful score.

James Peter Young, Esq  
Kirribilli, NSW  
Australia

### I Love Monte Walsh

Thank you for producing John Barry's *Monte Walsh* on CD. It's definitely a godsend—and in more ways than one. The album contains music of atmosphere and grace but also a voice that I have always felt to be fascinating—that of the late (Mama) Cass Elliot. John Barry's "harmlessly hypnotic" music always makes for a great listening experience. I believe that one of Barry's secrets is the overlapping of two beautiful and haunting

melodies. This technique brings the listener deeper and deeper into the music as they want to hear both melodies at the same time. It's fair to say that in order to truly enjoy a John Barry score, one should consider listening to every last note. Naturally, this goes for the terrific *Monte Walsh*.

Nick D'Orazio  
Bloomfield, New Jersey

### Well, I Love Prince of Foxes

When I first saw *Prince of Foxes* some six years ago on a Greek TV channel, I was blown away. I immediately fell in love with its wonderful photography by Leon Shamroy and I was thrilled by Alfred Newman's haunting music. Unfortunately, it seemed that few others thought much of the film. I was studying film and media sciences in Marburg, Germany at the time and I found it alarming that nobody (not even the professors) knew of *Prince of Foxes*. I came to believe that there were but few individuals on the face of this planet who could possibly share

my thoughts regarding this film and its unbelievable music.

Naturally, it came as a big and thrilling surprise that Koch recorded a suite with excerpts from the score. But I cannot describe what thoughts ran through my head when I first saw the announcement of your release of the original soundtrack recording. Now that I have the album in my hands and I've had a stupendous time listening to it, I want to thank everyone involved in producing it—and for bringing tears to my eyes. I can't find the words to express my gratitude. Maybe I'm not alone in my love for Newman and this score after all.

Petros Protopapas  
harlock@uunmail.de

FSM pledges to bring tears of love and joy to fans of classic soundtracks for years to come.

### Errata

In our Warner Bros. Animation article, WB Television Animation Senior Producer Tom Ruegger's name was misspelled as

"Brueger," and he was incorrectly referred to by Bruce Broughton as a "line producer." Ruegger was instrumental in bringing all five of the Warner Bros./Steven Spielberg series to the small screen and has won a total of 13 Emmy Awards for his work. It should also be noted that producers Eric Radomski and Alan Burnett launched *Batman: The Animated Series* along with Bruce Timm (Mr. Ruegger was also integral to the birth of this series). Warner Bros. President of Television Animation Jean MacCurdy's name was also misspelled as "McCurdy." FSM regrets these errors. FSM

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## JOHN DEBNEY Inspector Gadget

Disney's addition to the midsummer post-*Star Wars* release frenzy was *Inspector Gadget*, a big-screen, big-budget spin-off of the popular 1980s cartoon series. A kind of demented hybrid of Inspector Clouseau and Q, the lovably bumbling title character (Matthew Broderick) goes up against his nemesis, Claw (Rupert Everett) in an unending series of effects-driven pratfalls.

Composer John Debney has had plenty of experience in FX-laden kid flicks (like the recent *My Favorite Martian*), but still admits that the unstable nature of post-production tinkering isn't exactly the composer's best friend. "In general, you have to have a good handle, from experience, as to where the effects are most likely to dominate," Debney notes. "There is always an ebb and flow to these situations and one must always take this into account." Given this experience, though, Debney is first to admit that the challenges in writing comedic scores around ever-shifting timings are sometimes brutal. "The immense amount of changes seemingly piled on top of each other—the sheer volume of composing cues three, four and five times was exhausting."

The television series' indomitable theme music provided the basis for Debney's music, which was "a studio directive that I agreed with. Why try to re-invent the wheel? My kids loved the original cartoon so I was very familiar with it." Sprinkled throughout the score are quotes of the instantly recognizable theme, credited to Shuki Levy and the infamous Haim Saban, but Debney wrote about 60 minutes of original underscore around it (in particular the themes for John Brown—the human identity of Inspector Gadget—and for the nefarious Claw).

Debney points out that the more electronic and mechanized edge for the music came as a singular result of the film itself, and not necessarily as an adjunct of his personal style. "I do try to vary the style that I write with each film. Ultimately the film sort of dictates the style of the music for me. If every score I did was completely similar to the last one it might get quite boring. At least for me. Much of the time composers get pigeonholed into this category or that. The truth is, if a composer has a bit of depth, and if given the opportunity, he or she can create so many more interesting sounds and textures than

# Dragons, Gadgets & VR

NOT TO MENTION PLENTY OF PEOPLE STORIES,  
AS WE GO BEHIND THE SCENES WITH COMPOSERS

by Various



BUT WILL IT FLY? The final scoring print of an effects film is even less stable than Gadget's gyros.

people might think. In my case, I feel that I've only scratched the surface. To be a great composer one must constantly stretch—studying scores, listening to new and varied composers and approaches. I believe longevity can be achieved this way."

True to the style of comedy scoring, the music for *Inspector Gadget* features many cues that hover around a one-minute running time. This is an unfortunate aspect of the process that Debney personally hates—"too TV-ish." And also true to the style of kids' comedies (and virtually any genre of film), the final mix of the film was not favorable to the underscore. "I was less than thrilled with the final dub. Truly, the composer's best friend, after his music editor, is the dubbing mixer. If the mixer is good, the music seems to flow beautifully in and out of the sound canvas, taking the lead when appropriate, laying low when needed. *Gadget* was a bit too uneven for me—even though I care a lot for the music dubber on this film."

Debney was allowed some vindication in the form of a promo-

tional pressing of the *Gadget* score (limited numbers are available from soundtrack dealers). "I'm forced to do these promos in order to see a release of the music," Debney laments. "They're very costly but worth it in the long run." Even with the prohibitive costs of recording in Los Angeles, Debney says he wouldn't have it any other way. "L.A. has the finest musicians in the world. I hope I'm never in a position to have to record with a non-union orchestra. In fact, I wouldn't do it. I believe that the Musician's Union in L.A. has to wake up and change their re-use fees so that we can see more score soundtracks out there. The song soundtracks in most cases are killing score albums. This is an awful fact but true."

—Jason Comerford

This month's  
roundup  
includes  
DRAGONHEART: A  
NEW BEGINNING  
and  
THE VELOCITY  
OF GARY

## BILL CONTI The Thomas Crown Affair

Listening to Bill Conti speak is strange. In his accent, both his roots and his refinement are at play. There is still a slight scratchiness in his voice, and yet when he says words like "process" and "compose" they sound almost lyrical. They are not pinched, but precise; every syllable lands with absolute clarity. And Bill Conti speaks with reverence for the score from *The Thomas Crown Affair*—but not his score. Of the 1968 *Thomas Crown*, directed by Norman Jewison, Conti says,



"Michel Legrand wrote a great jazz score—just great." Conti claims that neither the original film nor the remake he has just scored are timeless films, but maintains, "if anything is timeless, it's Michel's score."

Both *Thomas Crowns* are capers. The original stars Steve McQueen as a wealthy industrialist and bored playboy who robs banks for kicks and Faye Dunaway as a glamorous insurance investigator who tries to both bed and cage McQueen's Crown. In director John McTiernan's remake, these roles are assumed by Pierce Brosnan and Rene Russo. In comparing the versions, Conti says, "If that picture was darker, this one is lighter. Because of the directive from John about this being a light movie, it's not seriously done. It's done seriously in terms of how hard we worked, but it's just for fun."

What Conti claims he has brought to *The*

he's part of it. He's added his two cents, you've manipulated it again, he's getting what he wants, and you're getting it in the movie. It's communication. It's perfect."

On remakes, Conti says, "The initial response is 'why would anybody want to do that?' But John is smart. He makes a good movie—knows where to put the camera. He's not the first one on the block with that title, but maybe that's not a big deal. John McTiernan is a fine director; it may say *The Thomas Crown Affair*, but it's not the same story." One of the remake's departures from the original is the addition of Thomas Crown's therapist. She is played by Faye Dunaway. "It's cool," Conti promises. "The whole thing is done with a big wink." In fact, it was a patient-therapist sequence that inspired Conti's five-piano scheme. "I had a vibe as soon as I saw that scene. I didn't know that there'd be five pianos at the time, but I began adding layers in a minimalist way. And that led to, 'If it's good enough for here, why not for other places?'"

On scoring a remake as opposed to an original project, Conti has found that there is a difference only if he also scored the original. If he did, as in the case of *Gloria*, the prospect of composing for the remake is unexciting. He extends this sentiment to—of all things—sequels. "Why do you want to do them? You don't. In terms of a *Karate Kid* or a *Rocky* or a James Bond, you've got to use the same material. That's limiting. You might try to approach it in a different way, but when you're gonna play the theme, you're gonna play the theme."

"I work at writing like a baroque composer did," he adds. "I have a shingle out that says, 'I'm a composer.' Every dime I've made has been through writing music—albeit not great music, but it's still music. Therefore, I am legitimately a composer. I don't sell mutual funds on the side; I don't teach little kids how to play the scales on the piano—which are noble things. I just compose music."

While a photo-journalist from *Venice* magazine prepares for a shoot near the staircase, Conti indulges me on one last item: he agrees to sign my *Rocky* soundtrack. As I hand it over, he inspects it curiously. After a beat, he says, "They put this on CD?"

"They've put 'em all on CD," I answer. And then, for some reason, I blurt out "but I only have the first one."

Conti's pen flashes over the CD booklet. "There only was the first one," he says.

—Eric Lichtenfeld

## PEITOR ANGELL The Velocity of Gary

Peitor Angell doesn't consider himself a full-time film composer, but rather a

full-time musician who occasionally writes film music. A songwriter and all-around utility man, Angell found some of that "part-time" work composing a score (as well as original songs) for *The Velocity of Gary*.

The film is about a struggling young man named Gary (Thomas Jane) who befriends a porn actor named Valentino (Vincent D'Onofrio). As of their first encounter, the attraction between the two males is both instant and powerful. Thrown into the mix is a waitress named Mary Carmen (Salma Hayek), who happens to be Valentino's girlfriend. The ensuing love triangle must endure AIDS and numerous lesser complications.

Angell says his music is meant to capture the emotional journeys of the characters. "There were so many great opportunities for music and songs, so the director, Dan Ireland, and the editor, Luis Colina, let me take it to all of those places," says Angell. "I love weaving the impact of source cues and film score, and maximizing the contrast and effectiveness of both. When I get to write both, it enables me to let them play off each other."

There is no single defining style in Angell's score. His music ranges from '70s dance originals to poignant orchestral suites. And while much of the score takes on a hip and upbeat sound, there is an underlying dark tone to the music. Angell says this was intentional. "The characters are very complex so it's a tricky balance to keep all of the emotions flowing simultaneously—while emphasizing certain ones at different times," he explains. "I think it keeps a certain subtle, subliminal tension and suspense. Too often I find film music in emotionally driven films stepping on a scene instead of just gently moving it forward. I prefer to let an audience feel something I'm doing as opposed to making them think about how they are feeling about it."

Angell also wanted to give special attention to his original songs. "I keep myself in check to make sure I'm doing something absolutely pertinent to a scene," he says, "but at the same time completely non-literal and unexpected so it doesn't appear to be written for the scene, but seems perfect for it."

When it comes to composing songs, even in a non-film-related setting, Angell says it's not all that different from scoring a film. "I love writing lyrics and finding the best melodic lines and phrasings to maximize the idea of a lyric. Whether I'm expressing a character or a scene in a film, or writing to capture the essence of a recording artist in a song, it's all essentially the same thought process that comes into play."

Angell added that he has no real preference when it comes to songwriting vs. film scoring. He simply enjoys "doing it all." As for Angell's musical pursuits outside of the film world, he says he will always be looking to expand his horizons. "I find great inspiration in the pal-



Michel  
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wrote a great  
jazz score... if  
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Michel's score.

—Bill Conti

*Thomas Crown Affair* is diversity, which is the case with the variety of approaches he has brought to film scoring throughout his career, and the eclectic character which has informed many of his scores. "I used five pianos. That's kind of different," the composer says. "Well, five pianos plus 60 strings. And a tap dancer. I thought that was clever."

Conti claims that while he scored, McTiernan offered little input. "Either he left me to do my work," Conti says, "or I didn't invite him into the process." But Conti, who also scored *Nomads*, McTiernan's first feature, admits that their relative lack of collaboration was unintended, and that he would have liked to have had the director hear more of the score. According to Conti, composers can do much to cement their position by involving the filmmakers in the musical process. "The trick is to make them think they wrote it," he says, "to make them think that they had a clever idea which therefore isn't going to get thrown out. And you can do that in the writing process by demo-ing every cue. And once the guy says, 'Could we change this and this?' and you say, 'Of course,' then

let from which I can work." —Jason Foster

## MARK JENSEN Monk Dawson

Thirty-nine-year-old composer Mark Jensen was born in Eastbourne, England, and studied the piano, trumpet and classical guitar at an early age. By the time he started writing for the theater in the late 1980s, Jensen had already ventured down many musical paths, from budding teenage pop star, to studying arranging and conducting in his early twenties—almost hitting the big time on many occasions with bands. But throughout, Jensen's ultimate aim was always to be a film composer.

Growing up, Jensen had been captivated by the music he heard in the cinema: Nino Rota, John Barry, Jerry Goldsmith, John Williams and Ennio Morricone. After brief flirtations with small films, television projects and pilots, the opportunity to score a full-length movie presented itself with *Monk Dawson*, the feature debut of the prodigious young British director/producer Tom Waller. Jensen and Waller met through a mutual friend who attended the Northern Film School in Leeds; they were introduced while visiting a film set in Soho, and their creative partnership developed from there.

Despite being well-received by London film critics, *Monk Dawson* opened and closed with hardly anyone noticing, and will be released direct-to-video in the United States later this year. Starring John Michie, Paula Hamilton, Rhona Mitra and Martin Kemp, and based on the acclaimed novel by Piers Paul Read, *Monk Dawson* is set during the 1970s and tells the story of Eddie Dawson, a Benedictine Monk who leaves his isolated monastery in northern England to take on a priesthood in a small village diocese. Circumstances cause Dawson to lose his faith and flee to Chelsea, but he soon finds that his sheltered upbringing has left him ill-prepared to deal with the highs and lows life throws at him.

Jensen describes *Monk Dawson* as a "classic British film" that falls somewhere in between *Trainspotting* and a Merchant-Ivory production, and he personally considers it to be a very good movie. Its downfall, he believes, had nothing to do with any problems with the film's narrative or its performances, but was due to the lack of household names in the cast and no major studio backing. One thing which has succeeded, though, is Jensen's score, thanks in no small part to the heavy marketing carried out on his behalf by director Waller.

The score, Jensen says, is all about the underlying emotions which run through the film, but that he purposefully tried to avoid mirroring the on-screen action with his music. "The power of the music is that it gives

the film an extra emotional dimension, but is structured so that each cue can operate both independently and as a whole." The score is built around five recurring themes: the main theme which appears throughout the score; a love theme heard prominently in the cue "Find a Way"; an ecclesiastical, spiritual theme heard in the "Agnus Dei"; a small theme for Eddie's best friend; and the raunchy "Fantasie du Printemps" theme, which acts as a leitmotif for the girl with whom Eddie Dawson finally falls in love. "Fantasie du Printemps" is actually a song for a dream sequence," explains Jensen, "in

which a group of schoolboys—including Eddie—are watching the older girls arriving at school. It's all about them having crushes on these older women, something which will happen to Eddie again later in life."

The opening moments of *Monk Dawson* are also musically memorable, as the camera sweeps across the rugged English coastline accompanied by the unique sound of Northumbrian pipes. "Using the pipes was actually Tom's idea. He had temped the film with music from *Willow* and *The Mission*, but for the opening sequence he wanted me to create a mysterious, romantic sound by using

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## DOWNBEAT

bagpipes. *Braveheart* was another score which Tom felt captured that essence. At first, I was a little skeptical about this, and I also felt that using bagpipes or Uilleann pipes would be inappropriate, both in terms of the sound and also because of the film's location. In the end we went for the Northumbrian pipes, and I think it came out pretty well."

A major problem encountered by the music team was the budget: with only £8,000 to spend, Jensen found himself looking overseas for his orchestra. "We started out in Prague,

but they were far too expensive to hire, so we just kept going east until we found an ensemble we could afford," laughs Jensen. "We ended up recording in Romania, and they were great to work with. They did a marvelous job. It's very different working in Eastern Europe as compared to England. In Europe, the conductor is considered to be very much 'the Maestro,' the person with whom the buck always stops, and there is quite a bit of distance between you and the orchestra in terms of working relationships. In England, you are part of a team, and there is much more feedback

from the performers. I have to admit that that style of working was initially quite difficult, but I think the end result was worth it."

Since completing *Monk Dawson*, Jensen has kept himself busy, and is preparing to start work on two new films for De Warrenne Pictures (again for Tom Waller), a film about the Irish potato harvest entitled *Famine* and a romantic comedy called *Sally*. In addition, the composer has been putting together an album of original music tentatively entitled *Zoom In... The Zest Zone*, which will encompass a variety of musical styles from orchestral and vocal pieces to reggae, jazz and soul. "It's a purely personal project," explains Jensen, "and I'm doing it simply because I want to, but I don't see it as being self-indulgent. It's serious fun." —Jonathan Broxton

Thanks to Barry Spence at Legend Magazine, Glen Aitken, the team at Angel Studios and Mark Jensen. Visit Jonathan Broxton's Movie Music UK at <http://www.shelfac.uk/~cm1jwb/mmuk.htm>.

## MARK MCKENZIE

### Dragonheart: A New Beginning

As an orchestrator, Mark McKenzie has been in the game long enough to know how to blend his talents with the varying styles of film composition. Evocative textures and supplements have earmarked his work for (among others) John Barry, Danny

Elfman, Alan Silvestri and Randy Edelman. But as a composer McKenzie's skills are even stronger. His scores for smaller television and theatrical films (notably *Durango* and *The Disappearance of Garcia Lorca*) have shown an unusual breadth of emotion and care.

McKenzie's working relationship with Edelman led to his hiring for the direct-to-video sequel, *Dragonheart: A New Beginning*. "Randy Edelman introduced me to producer Raffaella De Laurentiis, who then introduced me to director Doug Lefler," McKenzie notes. "I fell in love with Doug's wonderful family

movie, and Doug hired me after listening to my soundtrack to *Durango*. The story is about a young dragon who befriends an ambitious orphan boy working in the stables at a monastery. Together with the help of some Chinese mystics, they all fight a powerful, corrupt knight and save the ancient world from being enslaved and dominated by evil."

As for the score, McKenzie says, "I was enthusiastic immediately about the idea of writing music underscoring knights, dragons, battles, Chinese mystics, and monks in a monastery. I responded to the adventure, the Chinese mysticism, and of course,

to the loving relationships that evolve in the film. The adventure was great fun—as in the flying sequence and the various battle and fight sequences. I love to wake up the orchestra and listener with brass, percussion, and soaring strings. The Chinese mystics create a wonderful opportunity for beautiful mystery in which I used a solo alto flute and harp along with the ominous foreboding of low percussion. The loving relationships and humorous moments are always a favorite, as I love to make the orchestra sing with emotion."

McKenzie's instructions from the director and producer were very simple. "The four directions from Raffaella and Doug were: when appropriate, use Randy's *Dragonheart* theme; record the score in Bratislava, Slovakia, where they shot the movie; compose a song with a theme that is used throughout the movie; and release a soundtrack. Thanks to Harry Garfield at Universal and Bob Townson at Varèse Sarabande the score will be released soon [in January 2000]."

McKenzie encountered the most elusive musical idea early on, but he solved the problem quickly. "Composing a Chinese pentatonic theme that would be compelling emotionally as well as be the foundation of a beautiful song was a challenge. I worried and stressed about it and then it came so effortlessly that it was electrifying to me. I love this pentatonic melody and the way it builds. Having not composed a song for a movie before, and expe-

**MONK**  
**DAWSON** is  
a Brit film  
that falls  
between  
**TRAINSPOTTING**  
and a  
**Merchant-Ivory**  
production

riencing the power inherent in songs, I look forward to composing more.” McKenzie also notes that writing material around pre-existing music was not as hard as one might expect. “I wrote a melody for Geoff and Drake’s friendship that was designed to play second fiddle, so to speak, and seamlessly transition to Randy’s incredibly beautiful *Dragonheart* theme. I use it before Randy’s theme in the ‘Dragonheart Main Titles,’ ‘Drake Gives His Heart to Geoff’ and a few other places. Randy and I share a love for melody, so composing around a beautiful theme of his was a natural.

“Emotional, warm, enchanting melodies are the elements that attracted me to music in the first place as in my first deep loves—Beethoven’s 7th Symphony and Chopin’s Piano Preludes,” McKenzie relates. “It rarely feels like a ‘grind’ to meet film production deadlines because I have had the privilege of working with people who understand the creative process and the need for a reasonable amount of time—and composing music energizes me. I believe one of my destinies is to compose much music that touches the hearts and minds of many people. Whether for film or not it doesn’t matter so much.”

Of the future, McKenzie says the sky is the limit. “At the moment, I’m finishing a beautiful work for wind ensemble and choir. Last year in my free time I composed a symphonic work for children called *The Lion and the Mouse*. I’m pleased to see it getting numerous performances by symphonies like the Pittsburgh Symphony and Lexington Philharmonic.”

Of his own personal style, McKenzie says, “I think it is counter-productive for me to think much about that. My role is to compose music to help a director and a movie communicate its vision powerfully and effectively. Part of that job is to be as creative as possible, which necessitates pushing whatever boundaries and limitations I can. Once I start thinking about a ‘Mark McKenzie sound,’ I’m afraid I’ll begin to repeat myself. I have no desire to do that. Having said that, I’m deeply drawn to melody, and I find myself paying very careful attention to my emotional responses to what I’m composing. Steven Spielberg says he decides whether something is good by the number of goose bumps he gets. I find myself using a similar test.” —J.C.

## RUPERT GREGSON-WILLIAMS

### Virtual Sexuality

Double-barreled names are all the rage in the film music world at the moment, especially at Media Ventures in Los Angeles. Hot on the heels of Nick Glennie-Smith and Harry Gregson-Williams comes another British hyphenate: Rupert Gregson-Williams. However, Rupert is keen to dispel rumors

that he is merely catching hold of his brother’s coat tails and using his famous surname to get ahead. “In a way, the Gregson-Williams name has been a little bit of a hindrance to me,” he says. “With Harry having done so well over the last few years, especially with *The Borrowers* and *Antz*, I have really had to prove myself to be a talent in my own right because, in actual fact, Harry and I come from quite different musical backgrounds.”

“Harry is five years older than me,” Rupert explains, “and although we were both lead choristers at school, our careers are only just

now beginning to converge. Originally, Harry was heavily involved in the classical music world, and it’s only since he first got involved with Media Ventures in the last five years or so that he came back from academia and started learning about the more technological side of music. The thing about Harry is that he is so quick to learn things. When he first started at Media Ventures, he knew only basic programming, but now he’s one of the best programmers I know. I, on the other hand, went in entirely the opposite direction.”

(continued on page 46)

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THOMAS

INTERVIEW BY  
JOHN BENDER

I'LL ALWAYS CHERISH THE MEMORIES OF ME AND MY FATHER STAYING UP TO WATCH PITTSBURGH'S LATE NIGHT "HORROR MOVIES WITH HOST" CHILLER THEATRE. WE WOULD SOMETIMES BASK IN THE VAGUELY BLUE/GREEN GLOW OF OUR OLD BLACK AND WHITE UNTIL 3 AM WATCHING FILMS THAT RAN THE SPECTRUM, FROM THE SUBLIME—*LISA AND THE DEVIL*, *THE HOUSE THAT SCREAMED*, *UNEARTHLY STRANGER*—TO THE RIDICULOUS—*THE CRAWLING TERROR*, *CREATURES OF DESTRUCTION*, *Eegah!* MY MOTHER WOULD OFTEN YELL DOWN FROM ABOVE, "WOULD YOU IDIOTS PLEASE COME TO BED? IT'S THREE IN THE MORNING!"

I've spent too much time and money tracking down, on video, many of the now obscure films that Dad and I enjoyed during those golden hours. One film in particular, *The Torture Chamber of Dr. Sadism*, I finally purchased just a few years ago. I only saw it once on Chiller Theatre, but its pop-Gothic surrealism has haunted me ever since. Seeing the film again after 25 some-odd years was a real treat, and part of the big kick *Dr. Sadism* gave was delivered via the score. I wasn't sure if I liked it or not, and that in itself is an accomplishment—when it comes to film music I am not easily confused. The music struck me as having been written by an artist of unusual characteristics, and, as I have come to learn, in fact, it was!

#### Meet Peter Thomas

*The Torture Chamber of Dr. Sadism* (*Die Schlangengrube und das Pendel*) is a 1967 Constantin production, from West Germany, directed by Harald Reinl and starring Christopher Lee, Lex Barker and Karin Dor (*You Only Live Twice*). The first appearance of Peter Thomas's music, during the prologue, is excellent, as Judge Rhineholt Von Marionburg (Lex Barker, playing his own ancestor) passes an horrific sentence: Count Regula (Chris Lee) is to be drawn and quartered. Thomas supplies a forbidding cascade of percussion effects. I find it equally effective that he does not score the immediately following opening titles sequence, which consists of a long march to the place of execution. The silence allows for the full weight of Regula's dark thoughts over his impending doom to permeate, and this is as it should be, for the monstrous Count's punishment is well deserved.

One of the more eloquent moments of the score occurs as Lex Barker questions a Christian penitent carrying a full-size crucifix through the streets; Thomas whispers behind the scene with a church organ faintly piping a lonely dirge. Another beautiful pairing of music to setting is created by the piano sonata which backs Barker's first few minutes inside Regula's abode, the Castle

Anndomighe.

There are instances throughout the film where the score shifts into what I will call "stage-bound" performance music: these are tune fragments, or melodies with brash orchestrations, that seem better suited to the live theater than as background accompaniment for cinema. But, in truth, Thomas's strange approach manages to float for this particular project, because *Dr. Sadism* is an affected and exaggerated visualization of an expressionistic tall tale—it is theatrical! The marvelous ride through the fog-shrouded devil's forest, festooned with obviously fake corpses and body parts, has all the personality of a great carnival spook ride or haunted house, and Thomas's brazen score is suitable dressing. An indefensible bit of fluff is the scampy "on-the-road-again" ditty that appears during the earlier stages of the horse and carriage journey to Regula's castle. This cue, on its own, is goofy but lovable (like Goober Pyle), but what it's doing in a horror film is just a tad ahead of my understanding.

For the film's first view of Regula's 13 murdered virgins Thomas back-loops an organ riff; it's a nice effect and I suggest listening for it if you should screen *Dr. Sadism* (recommended!). The absolute highlight of this score is the boldly avant-garde tone poem Thomas wrote for the pit and pendulum scene. The piece is technically courageous and advanced, and it gives this portion of the film much of its sense of nightmare. To my ears it comes across as an impressive mix of Vangelis's prologue for *Blade Runner* and Howard Shore's *Videodrome*.

Essential to my being able to produce this article was access to recordings of Thomas's film work. When I first began to tackle this piece there wasn't a lot available. I found a few CDs on my own: *Space Patrol* (*Raumpatrouille*, available on Bungalow Bung 009) and a copy of the original and now rare *FBI Man Jerry Cotton* CD (on Spectrum 550 550 2). The latter I had some distaste for in that it was thoroughly polluted with dialogue and sound effects. Bob Sargent (publisher/editor of *Videooze*) took the time to

make me a videotape of musical highlights from dozens of the Edgar Wallace thrillers (it was Bob who first suggested I attempt to interview Thomas); during the '60s Thomas scored a hearty chunk of the Wallace mystery thrillers. Matthias Künneke, of Motor Music, sent me a copy of *Peter Thomas Sound Orchester—Easy Loungin'* (Polydor 529 491-2), which has music from *Space Patrol* plus cues from the Jerry Cotton and Edgar Wallace films.

### Riches to Be Found

In early '98 things began to heat up. Currently there is afoot a mini-Thomas revival, and its effects are noticeable here in the States. Attainable either in record stores or through our beloved dealers are the following: *Botschaft Der Gotter* (*Chariots of the Gods*, Polydor 557 350-2), *Peter Thomas: Kriminal Filmmusik* (Prudence 398.6533.2), *Peter Thomas: Sound Orchestra Futuremusik* (Scamp SCP 9724-2) and *Peter Thomas: Moonflowers and Mini-Skirts* (Marina MA 39; see review FSM Vol.3 No. 10, page 47). Most importantly, Mr. Thomas was gracious enough to supply me with several recordings, *Steiner das Eiserne Kreuz 2. Teil* (*Steiner II: The Iron Cross*, Tarantula FIC SP 10003), *Winnetou und sein Freund Old Firehand* (*Thunder on the Border Line*, Tarantula FIC SP 10001) and the release which has been a vital piece of the Thomas puzzle, *Peter Thomas Film Musik* (Polydor 845872-2, out-of-print). This 2CD anthology contains extensive suites from *Space Patrol* (all the best cues), the Wallace thrillers, the Jerry Cotton films, *The Torture Chamber of Dr. Sadism*, *Playgirl* and *Erinnerungen an die Zukunft* (*Memories of the Future*). Polydor reissued this as a single disc which retained all of the music from the

Cotton and Wallace series.

Assessing all of this material has certainly given me an overview of Peter Thomas's special niche as a musical voice in cinema. There is no one quite like him—his musical legacy is strange! Thomas is without doubt one of the most broadly experienced musicians to have devoted himself to the cinema, and as you will see, this is confirmed during the interview. Also evident is Thomas's flamboyant personality. He is confident, exuberant and irreverent. These qualities do, on occasion, strongly wash over into his writing for film. Given anything more than frivolous scrutiny, his compositions seem to gel into two stylistic associations. One block features music of a more traditional nature. Such scores as *Steiner II: The Iron Cross* and *Thunder on the Border Line* are straightforward, neo-romantic orchestral statements that would be familiar to any casual fan of quasi-symphonic film music.

The only thing atypical about *Steiner II* is that, for a World War II drama, it's noticeably light on militaristic bombast. The score is quite intimate and reflective. The western, *Thunder on the Border Line*, is a grand effort, rich with melodies and many arousing passages. Track 22, "Stillness Before the Storm in Miramonte," is absolutely lovely, a sweet, haunting elegy for the human spirit. It evokes images of a person contemplating the preciousness of life and nature in the pale moments just before dawn.

More solid proof of Thomas's mastery as both composer and orchestrator is to be found in his work for the Erich Von Daniken-inspired semi-documentaries *Chariots of the Gods* and *Memories of the Future*. In just one portion of a suite from *Memories* Thomas boldly and quickly hews his way through numerous musical approaches, each of which other composers might have milked for whole scores. This section contains, clearly detectable, the essences of Leonard Rosenman's organic abstractions for *Fantastic Voyage* and Johnny Mandel's nonlinear jazz concepts for *Point Blank*.

### Unconventionally Conventional

At the other end of the "Thomas-spectrum" are things like *Space Patrol*. The most exciting work I've heard from Thomas is for this 1960s German television show. The score

**ROCKET MAN:**  
Herr Thomas at the  
keyboards in a  
vintage portrait.



engenders what might be labeled a "forever modern" sound. This is not an easy color to achieve. Many composers' attempts at futuristic music eventually end up being dated, and this happens because the music of our real world either catches up or evolves in a completely unexpected direction. A number of Thomas's *Space Patrol* cues are jittery pieces of tightly controlled jazz; they have a strange brand of sexiness which is tinted by a hard mechanical edge. One of the coolest tracks from *Space Patrol*, "Bolero on the Moon Rocks," has a great "wall of sound" presence, and the orchestra, backed by a chorus, features a distinctive, almost non-musical bark from the trumpets. I've only heard this bizarre accent once before, and that is on an early Morricone score called *Matchless*. "Jupiter's Pop Music" (*Space Patrol*) has the twisted air of an ironic Harlequin theme. The piece is rakish but dark, much like Francis Lai's "Andrew Dreaming" from *I'll Never Forget What's 'isname* or Nick Cave's "The Carny" from *Wings of Desire* (these comparisons are made without inference regarding artistic influence). Another track off *Space Patrol*, "Take Sex," has what sounds like a young black American doing a '50s style jazz scat to the music. This is probably the same talented gentleman that Thomas used on various other occasions. On the opening theme





for *Der Hund von Blackwood Castle* (*The Hound of Blackwood Castle*, a Wallace thriller) he's hooting, laughing like Daffy Duck and complaining, "I gotta get outta here! Man, it's too cold—Blackwood Castle!"; and for the Jerry Cotton films he spells out the title character's name in the midst of gun shots and female do-wop.

As best I can tell, Peter Thomas saved his wackiest inventions for the Edgar Wallace films. The main title theme from *Die Gruft mit dem Ratselschloss* sounds like the theme for a '60s Saturday morning cartoon show about a funny animal secret agent. And speaking of crazy sounds, try to imagine an impossible hybrid film, a melding of a corny Dean Martin/Matt Helm flick with a hard-

very next track, "Folterkammer," he expands this fusion into a great full-blown rock instrumental, and here the grunting vocalist evolves into the point man for an "Elvis Presley-style" male chorus backup. Like I said, this is strange stuff.

I do have vague recollections of Jerry Cotton adventures from the aforementioned era of '60s TV, when movies from all over the world were screened every day on local affiliates. From the *Film Musik* collection I had an initial distaste for the Jerry Cotton theme. Considering that these films are mystery/thrillers about a dashing G-man, I felt it to be frivolous and disconnected. However, *100% Cotton* has allowed for a re-experience of the theme in the context of

Thomas's complete body of work for the series. The truth be known I don't see how anybody could maintain a dislike of the Cotton theme; it's such an ingratiating, pleasant piece. I understand now that what Thomas accomplished with the theme has to do with getting the audience to like Jerry Cotton, to enjoy his company and to think of him as a positive hero—a friend (see interview). I suppose my original negative reaction was based on unfulfilled expectations. I assumed all '60s and '70s filmic spies and detectives are going to have an approximation of a Barry/Bond or Mancini/Gunn type of theme—an identifying piece of music that paints a portrait of an aloof, dangerous man of action, a guy who's

on the right side but a ruthless killer nonetheless. Thomas's Cotton theme isn't like that at all, and its deviation is indicative of the composer's refusal to follow well-beaten paths.

Overall the musical background for the Cotton series is made up of energetic, well-executed traditional jazz cuts. With these films Thomas took fewer opportunities to express his indomitable and manic humor (Thomas is a determinedly happy man). However, having said that, there is a track titled "Crime Doesn't Pay," which has an inner-city "back alleys and punks" extended melodic fraction with an accompanying vocal-

ist reciting: "Don't do it, now don't do it! Take the gold, get the gold! Crime doesn't pay, crime doesn't pay at all—you've gotta run!" I should emphasize that the *100% Cotton* release is a must-have item. Just about every cue on disc two is an in-edit, and several of these are awesome examples of Thomas at his best—sophisticated musical explorations which are as dynamic and captivating as anything he wrote for *Space Patrol*.

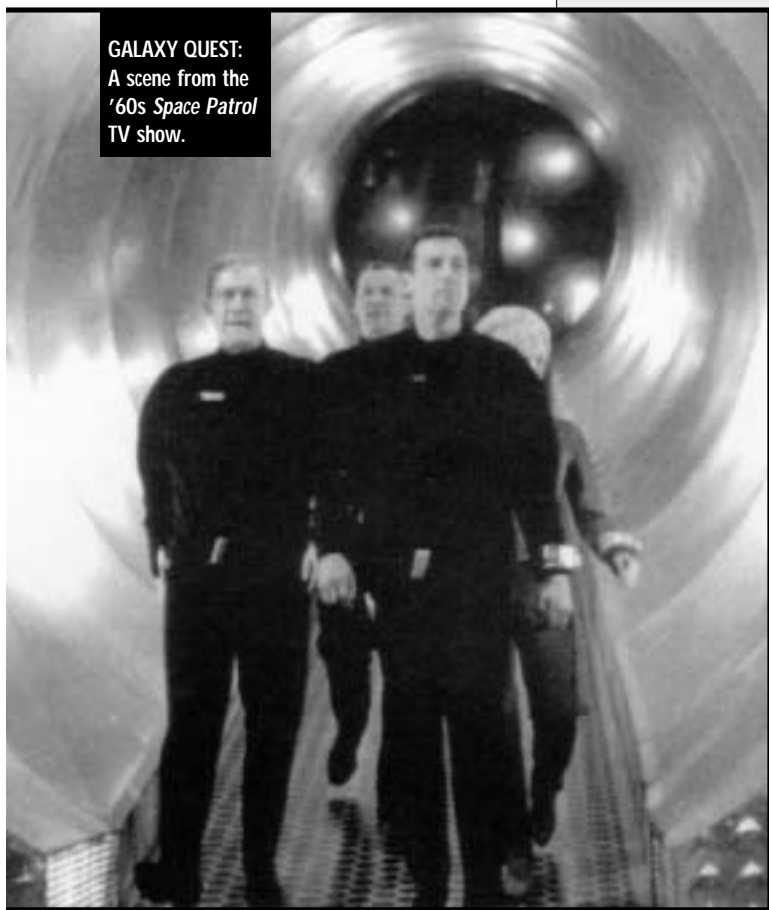
## The Secret Ingredient

Before moving on to the interview, I would like to address a final point of interest. While discussing Peter Thomas, a friend very knowledgeable on the subject of film and film scoring mentioned that he liked German film music. The comment caught my attention; it begged the question, "What constitutes German film music?" Of course there is music written by German composers for their native cinema, but exactly how distinct are these soundtracks from those of other countries? I believe the answer is that a distinction does exist, but its status is dependent on the individual composer, and as such it can be pronounced, subtle or even absent. A much stronger line can be drawn globally between East and West; for instance the film music of Japan or India, in comparison to our own, is more consistently of a different stripe than that of England or Spain. I occasionally detect Germanic characteristics in Thomas's work. I have a hunch that, on the whole, German film music is less like our own than that of the Italian cinema. I have become quite familiar with Italian film music over the past half dozen or so years and it appears that, unless there is a specific effort for an ethnic effect, their scores from the '60s on can be quite similar to our own. If I am correct, and I am the first to admit that this is a substantial "if," then the next question becomes simply "Why?" Any answer would require the disciplines of musicology, history, and socio/cultural anthropology. [Or maybe recognizing that Italian composers have had great success in the American market! —L.K.]

The following interview was conducted during the last week of November 1997. Mr. Thomas was at his home in Austria; I caught him just before he was scheduled to depart for Singapore. In order for Mr. Thomas to comfortably answer questions it was decided that he should respond in German; these responses were translated by a professional.

John Bender: *Can you tell us anything of your roots, Peter?*

Peter Thomas: Born December 1, 1925, in Breslau (now called Wroclaw), situated in Schlesien (Silesia) Germany—now it is Poland. I was baptized with "Spree" water. [Spree is a river which runs through Berlin.]



**GALAXY QUEST:**  
A scene from the  
'60s *Space Patrol*  
TV show.

edged Bruce Lee vehicle like *Return of the Dragon*. A main title track that could readily be invented for such a grotesque mutant might sound a helluva lot like what Thomas wrote for *Der Bucklige von Soho*. There are several interesting themes in *Der Bucklige*. "Never Trust a Policeman" is a bittersweet clown's march, reminiscent of many of the little gems that came out of the Fellini/Rota collaborations. "Schock," with its painful grunts and unsettling jazz components, matches up well with what Morricone did for *Autopsy*. For "The Hump" Thomas pairs the same violent grunts with a mean rock/jazz fusion. On the

JB: How did you first get involved in film music?

PT: Through an American film director, George Freedman, who was filming a documentary for the U.S. army, *Jack Jones in Germany*. This was my first movie music. Of course before that, I studied, studied, studied. I played the piano for *all* occupying forces in the divided city of Berlin: In the American sector in a big band, and as a piano soloist; in the English sector with a coffee house crew—violin, cello, drums, clarinet and Thomas at the piano. I played everything that the notes required—that was a heavy piece of work. In the French sector it was much simpler—musette musique and chansons. In the Russian sector, oh, baby, great *food* was available; at the time we were all very hungry in Berlin. But I had to play hard, particularly *classical* music. One general always wanted me to play the “Minute Waltz” by Chopin—but in one minute!

JB: The *White Spider* theme sounds like early rock and roll. Did you refer to rock and roll for inspiration?

PT: I was never inspired by rock and roll, but Berlin was then a very heavy city and beat was the music of the time. There were rock and roll discos and parties.

JB: The *Indian Scarf* theme is happy and friendly; almost a piece of music for a family reunion. Why would you use a theme such as this for a thriller? FBI Man Jerry Cotton also has a nice, friendly theme; most spy themes are cold and threatening. Das Geheimnis der Weissen Nonnen does have a Bond-type sound. One gets the impression from your film music that you must be a very happy fellow with not a nasty bone in your body.

PT: Why not, who says that music always has to match the story in the movie? Quite often music that contrasts with the story is more effective than music that only “acts as background.” That has been done in the past, and is still taking place, but it is absolutely old-fashioned bullshit. As for Jerry Cotton, sure that is positive. I should indicate that *FBI Man Jerry* stands for the law, and *always*, when the case is solved, the Cotton march is played at the end—and even better, whistled—which gives the whole thing a very positive note. I am flattered and honored that the *Nonnen* theme appears Bond-like to you, but I believe there weren’t any Bond movies around yet.

JB: There are sound effects incorporated into some of the music (screaming, gunshots). Did you do this? If yes, why?

PT: Sound effects are usually musically calculated and composed as if they were instrumentation. I also musically wrote into the full score the human voices such as “achs, blomp, blagh,” etc. [the various grunts and squeals]. If there are more than 10 musicians, everything heard in my music has always been



written down into the full score. If the musical crew is smaller then into the particell. A particell is a three-digit small full score from which the musicians must read from a C key, i.e. the trumpeter, who usually has a B-flat note in front of him, must transpose into the key of C. The advantage to the particell is that every musician can play any part. However, for this outstanding musicians are required, and I always have them, they are all super page readers—all jazz musicians who like to laugh. Without laughter there can be no *Thomas* music!

JB: Was the “*This is the voice of Edgar Wallace!*” bit your idea?

PT: No. Might’ve been, but, unfortunately it is not.

JB: Room 13 and The Curse of the Hidden Vault are excellent jazz themes. Do you consider yourself a jazz artist? Also, do you like the jazz scores of any other film composers? If yes, which composer(s) and which score(s)?

PT: Let’s put it this way: I was a jazz musician. I played in a big band similar to Stan Kenton’s, and also wrote arrangements such as “Four Brothers,” “Eager Beaver” [Kenton]. I have a feeling for artistry in rhythm. I am an expert in wind instruments (listen to my music) and therefore I know

what is fantastic and sexy and heavy with a big band. As to the second part of your question, I never orient myself on others. You must understand that I always compose by myself, and I also write my own arrangements. I never bother to stay informed about the music market. I fight my own battles on the subject of music.

JB: The Mysterious Magician theme uses what sounds like a chorus. Are you familiar with Alessandro Alessandrini and his choral group, “I Cantoni Moderni Alessandrini,” and Edda Dell’Orso?

PT: What I used there is not a chorus, it is the musicians who, after playback, produced this “daboobabapp” vocal sound. The lead singer was Jean Thomi, a bass singer who, with his hoarse voice, always stole the show as a parody of Satchmo [Louis Armstrong]. In this instance he was mimicking The Hexer [The Bewitcher]. I know of Alessandro Alessandrini and his whistlers and vocal attitudes, but I heard of him much later, after my own sound arrangements, and I hope that I am not being charged with the thought that I might have copied him. [No, Peter, you most certainly are not. -JB.]

JB: Do you perceive any obvious differences between German or Middle European film music and the film music of England and the U.S., or what might be called an “Anglo-sound”?

PT: Unfortunately I cannot comment on this, since I do not know enough about it.

JB: What is your opinion of Italian film music, especially of the ‘60s and ‘70s?

PT: I love Italian film music; it comes straight from the gut, it is never mechanical, it is emotional as is Italian love. Always a little bit too much, but still just right—at least for the given moment, and a movie soundtrack is, after all, for the moment.

JB: On certain occasions, such as the theme for The Hound of Blackwood Castle, the vocalist is using English. Why English here instead of German?

PT: He is black and doesn’t speak German; he can only speak and sing in English. He was my guitar player for many years and for that reason some of the takes sound guitar-like.

JB: Do you mind if I ask your opinion of some other film composers? They are: Ennio Morricone, Jerry Goldsmith, Piero Piccioni, John Barry, Bernard Herrmann.

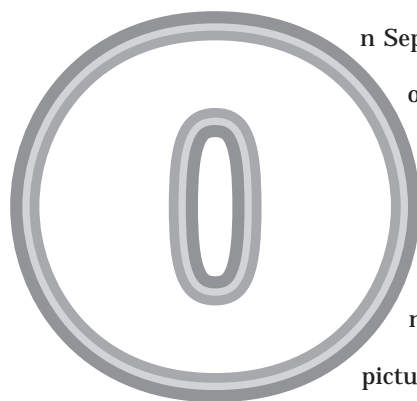
PT: Oh, this question is terrible, to give an opinion about other composers, but: Morricone—a genius; Piccioni—“the Italian Peter Thomas”; Goldsmith—the old school; Barry—one theme and we all know it already; Herrmann—the expert.

I have never met any of them, so please forgive me. I did once meet Henry Mancini whom I hold in great esteem. I know Giorgio Moroder and I find him super; he gave the

(continued on page 47)

# Stamps OF Approval

THE HOLLYWOOD COMPOSERS SERIES: IF YOU CAN'T LICK 'EM, MAIL 'EM BY JEFF BOND



On September 16, 1999, in the final year of the United States Postal Service's Legends of American Music series, the institution honored six pillars of the film scoring community from the Golden Age of motion pictures. Featured on the new stamps are Max Steiner, Dimitri Tiomkin, Bernard Herrmann, Franz Waxman, Alfred Newman and Erich Wolfgang Korngold, in illustrations by movie poster illustrator and fan favorite Drew Struzan.



**GET 'EM WHILE THEY'RE HOT!** The stamps, part of the "Legends of American Music" series, are currently available.

The stamps were unveiled at a ceremony at the Hollywood Bowl overseen by Master of Ceremonies Leonard Maltin, film historian and correspondent for *Entertainment Tonight*. Also speaking at the event were Barry Sanders, president of the Los Angeles Philharmonic Association; Jean Picker Firstenberg, director and CEO of the American Film Institute; Tirso Del Junco, M.D., member of the Board of Governors of the Postal Service; and John Mauceri, principal conductor of the Hollywood Bowl Orchestra. Numerous family members of the honored composers were in attendance, including Norma Herrmann, Lucille Anderson, Dorothy Herrmann, Helen Korngold, Katy Korngold-Hubbard,

Leslie Korngold, Gloria Korngold, Gary Korngold, Sidell Epstein and Tibby Tune of the Newman family, Lucy Whiffen, Fred Newman, Maria Newman-Thatcher, Tim Newman, composers Thomas and David Newman, Olivia Tiomkin Douglas, John Waxman, Joshua Waxman and Alyce Waxman. Representing Max Steiner was Al Bender, who founded the Max Steiner Society in 1965.

## A Philatelic Forum

Mauceri led the Hollywood Bowl Orchestra in a program of music written by the honored composers, which was played to an audience of industry professionals, film music fans, and several thousand schoolchildren bussed to the event from the Los Angeles Unified and Los Angeles County School Districts.

The program began with Korngold's *Kings Row*, an appropriate intro for the young audience members due to its evident influence on the opening of John Williams's popular *Star Wars* score. The orchestra also performed "Old England" and "March of the Merry Men" from Korngold's *The Adventures of Robin Hood*, the main title and "Scene D'Amour" from Herrmann's score to *Vertigo*, "The Ride to Dubno" from Waxman's *Taras Bulba*, Tiomkin's Academy Award-winning music from *The Old Man and the Sea*, the 20th Century Fox fanfare and "Street Scene" from Alfred Newman's *How to Marry a Millionaire*, and finally the David O. Selznick fanfare and suite from *Gone with the Wind* by Max Steiner.

The Bowl program was technically an open rehearsal for a concert that was never presented... but given that classification, it emerged as one of the most thrilling and accomplished performances of film music in recent memory and a more than fitting accompaniment to the historic commemoration of the accomplishments of the honored film composers. The event was long in development and represented a co-effort from (among many others) conductor Mauceri and John Waxman, Franz Waxman's son and a tireless champion of both the memory of his father



and his music, and the contributions of his father's contemporaries. Waxman was involved from the beginning of the stamp series' long road from the inkling of an idea to a finished product.

## Setting the Stage

It was a road that started almost nine years earlier, when the first pieces of artwork under consideration for use in the series were collected from Waxman and other family members and collectors, along with additional photos and biographical information from Ned Comstock of USC. When the Elvis Presley stamp (the first stamp in the Legends of American Music Series) was being formulated by the Postal Service, the announcement of the Hollywood Composers stamps was going to be made, but Presley's legendary manager Colonel Parker beat the Postal Service to the punch regarding the announcement, almost resulting in the cancellation of the Presley stamp. Secrecy then became a priority; Waxman shared information only with some of the family members and Louis Plummer, founder and president of PhotoAssist in Washington, D.C., another architect of the project, with nothing concrete developing as the years went by. Finally in 1997 Plummer told Waxman the unveiling was two years away. In June 1998 the portraits by Struzan were finished and the families were given the final artwork. The stamps were a reality.



"John Waxman and I were talking about this for a long time, and we were looking for various scenarios for an appropriate public presentation that would go with this important event," Mauceri recalls. Waxman noted that the obvious place to debut the stamps was at the Hollywood Bowl. Waxman's original plan was for a full-fledged evening concert with a mix of straight orchestral performances and synched-to-screen cues that would bring home the impact of the composers' music on the films for which they were written. This was an approach perfected by Mauceri in several spectacular Bowl concerts dedicated to the films of 20th Century Fox, Warner Bros. and Universal studios. Unfortunately, too many evenings at the Bowl had already been booked with screens by the Bowl's management. And the Postal Service wanted the concert to be a morning event that would take place on the day before the stamps were released, so that shows like *Access Hollywood* and *Entertainment Tonight* could do segments on the concert that could be broadcast the day of the stamps release,

allowing interest in the stamps to be drummed up before they went on sale.

## Making the Music Matter

The concert consequently became a mid-week, morning event, which raised its own set of challenges. "I felt it would be an insult to the composers to do an event at the Hollywood Bowl playing to 20,000 empty seats, just the way these composers had been ignored all their musical lives," John Waxman says. "John Mauceri and Steve Linder, manager of the Hollywood Bowl Orchestra, stepped in and said that we must do this and we came up with the concept of the children. It was a joint venture between the Hollywood Bowl Orchestra and the Film Music Society. The L.A. Phil with its tremendous resources from the National Endowment for the Arts did an outreach program to schools.

"The Film Music Society and executive director Jeannie Poole came up with the idea of composers in schools. Two weeks before the event, composers were going in to the schools and talking about film music and preparing the kids, not just about the lives of the composers, but what kind of music they composed, how these people, many of whom were immigrants, became part of American musical culture—what it's like to be a film composer, the deadlines, the problems of the craft." Linder collaborated with Hollywood Bowl Orchestra colleague Christi Brockway and Poole to organize the event.

For Waxman, the presentation of the stamps and the performance of the composers' music had a potent synergy with the presence of the audience of largely inner-city schoolchildren. "These [composers] were people who came to Los Angeles with only their god-given talents in their pockets, many of whom couldn't even speak English, and they established careers and made successful lives for themselves and created a whole genre of music," Waxman explains. "There's a real inspiration there for kids who are immigrants or who maybe come from the inner city and wonder if they can ever make it."



**A BOWLFUL OF MUSIC:** Schoolchildren gather for a midday concert at the Hollywood Bowl (top); Maestro Mauceri takes the stage (left); Tirso del Junco (U.S. Postal Service Board of Governors) and Leonard Maltin (*Entertainment Tonight*) flank the oversize stamp reproductions on stage (bottom).



## The Conductor's Challenge

For Mauceri, putting together a coherent and meaningful musical salute to the represented composers on the fly posed its own special challenges: what would be an appropriate presentation of the composers' best work, that would be feasible for the Bowl orchestra to do with no rehearsal? "It was especially difficult with Tiomkin," Mauceri noted. "We had played *The Old Man and the Sea* earlier in the summer, and the arrangements of music from *High Noon* and some of the other things he did were not easily to be found. And we had never played [*High Noon*]. So we opted for *Old Man and the Sea*, and although there was more famous music written by Tiomkin, since it had won an Academy Award it didn't seem like a bad choice. In the case of Herrmann we had just played the *Vertigo* elements two weeks before in our Universal movie night, and we had not done that music since 1992. Actually, I was the first person to conduct the full suite in America at the Bowl, five years ago. Steiner's *Gone with the Wind* was something we restored; the score that exists is in Texas, and the main title and 'Into Dixie' we had restored for our first recording and I had figured out a way to link it to the end of the first part of the movie—I'll Never Be Hungry Again—and that's something we have been playing for the past nine years. But we hadn't played 'The Ride to Dubno' in the last five years, and it says a lot about this orchestra that they could read it and remember something from that long ago. And I would say that the overture to *How to Marry a Millionaire* is the most complex of all those pieces, because there's so much stop and start in it."

Mauceri, whose own efforts in performing and recording film music make him a rarity in the concert world, found the idea of the Hollywood Composers stamps particularly fitting. "What's important about it is it makes the composers of film music into normal heroes, normal Americans who are honored by a nation," the conductor says. "It sends a message that it's not just political leaders, different kinds of birds, athletic stars and seasons of the year [who are honored], but it's artists and it's especially important that these composers who are rarely considered even American, because most of them weren't even born in the United States of America let alone Los Angeles, are recognized. It's a tribute to the multicul-

turalism of the United States and it's saying that writing music for the movies is a good thing. It says something that is so obvious to those of us who already love film music, but that's not so obvious to a lot of other people who think and write about music. I think it helps redress a balance, and it's another important step in establishing the legitimacy of the achievement of these people."

## Maestro's Message

Mauceri traces his own interest in film music back to his childhood, noting that he had to overcome a great deal of prejudice inherent in his musical training in order to embrace the work of Hollywood composers. "I got interested in it by using my ears and testing what I had always been taught to see if it was true, and finding out that it wasn't true," Mauceri says. "My ears were telling me something that flew in the face of the received wisdom about film composers and film music in general. Just as in the past I'd done a good deal of work in restoring Broadway music and other American music, I just found it to be on such a high level that one just wanted to pursue it. I recall my own history; the first movie I played on the piano was Waxman's music to *Flash Gordon*, which was *Bride of Frankenstein*. That's the first music I remember as music, and because the serials used to be shown on television in the early '50s, and I so loved that music and I found myself reading the crawl at the end to see that the music director was a man called Franz Waxman. So one of the reasons I am a conductor is because of film music and because of Waxman. When I talked with Leonard Bernstein about how much Mahler's influence is in Steiner, Lenny said, 'Well, why do you think I conduct Mahler?' In retracing my own steps, which is what you do when you re-investigate your whole reaction to film music, I can never forget the music to *The Robe*, and I could never forget the music to *Cleopatra*, I could never forget the impact of the underscoring of *The Wizard of Oz*, in addition to the songs. These moments were linked together in my mind to find out more about the composers whose names I would see in the crawl and who I never knew anything about and was never taught anything about."

Film historian Leonard Maltin agrees. "The thing that made me happiest was that these stamps were done for

## THE OLD MAN AND THE STAMPS

**T**he roll-out of the Hollywood Composers stamps was celebrated in Dallas, Texas at the Morton H. Meyerson Symphony Center with a special concert on October 8 and 9, featuring the Dallas Symphony Orchestra under the direction of Richard Kaufman. Dallas Postmaster Susan Plonkey, President of the Dallas Symphony Association Dr. Eugene Bonelli and Kaufman participated in the official Texas unveiling of the Legends of American Music commemorative stamps. Attending the ceremony and concert was Olivia Tiomkin Douglas, widow of composer Dimitri Tiomkin.

Included in the program was Tiomkin's Overture to *The Fall of the Roman Empire*, the song "Thee I Love" from *Friendly Persuasion*, the world concert premiere of the Overture to *The Four-Poster*, the theme from *High Noon*, the Overture from *Giant*, the American concert premiere of the "John Wayne March" from *Circus World*, and the theme from *The High and the Mighty*.



**ON WITH THE SHOW:**  
Richard Kaufman,  
Olivia Tiomkin  
Douglas and  
Eugene Bonelli.



the right reason," Maltin says. "They weren't done for any commercial consideration, but to honor people who deserve to be recognized in this way, and we live in a world now where there's less and less of that. There's so much commercial compromise and so much bending to the will of the masses at a given moment, that to have something like this take place for all the right reasons is especially satisfying. I think the idea of showing [the composers] at work is a nice idea, instead of making them national portrait gallery stiff. This says a lot because if any group can be referred to as working composers it was these guys."

Maltin was sympathetic to the difficulty of getting the message about the importance of film music through to an audience of grade-school children. "I spoke to John Mauceri backstage and he was concerned about them being so young," the film critic recalls. "At that age who knows what they've seen of this vintage; probably very little. I mean, my daughter we poisoned very early, but I don't know how many of these kids had seen anything this old other than maybe *King Kong* or *The Wizard of Oz*. But you hope that they just like the music."

### Pleasing Herrmann

Dorothy Herrmann, daughter of Bernard Herrmann, found the idea of the stamps to be a singular honor. "I was just glad that the U.S. Postal Service honored him and the other composers with a stamp," Ms. Herrmann said. "He would have been enormously pleased, although given his personality, if the stamp had come out during his lifetime I'm sure he would have given the post office no end of grief. Actually, I think he would have wanted some type of music to come out of that stamp. I think if the post office had devised a way to put one of the major themes from *Vertigo* or *Psycho* on a stamp, then that would have suited him just fine, because he lived and breathed music, and I'm sure one of these days there will be a musical stamp. When my father and many of these composers were writing film music, it was looked down upon by people who were writing so-called serious music, many of whom were in universities teaching music. Ironically, contemporary classical music today is in terrible trouble as the audiences for it are graying, and many young people really get their exposure to good music via film. I would hope that more and more of these scores would be played in concert halls; my father was a tremendous champion of contemporary composers. Even though [the stamp] was done in connection with his work as a film composer, he would also have liked it to encourage the work of contemporary composers, and to at least make the public aware that their music needs to be heard and for them to support modern composers."

"My father was one of the first people to champion the work of Charles Ives, and he played him when he was completely unknown—and was a good friend of Ives and his wife. He was very interested in new music and when he was the head of the CBS orchestra he played the works of young composers and was certainly not a traditionalist. He was a very unique person and certainly anyone who met him would never forget him."

Another person pleased by the presentation of the stamps was Max Steiner Society founder Al Bender, who in a way got this idea rolling long before the post office got

a hold of it: he came up with the idea for a Max Steiner stamp in conjunction with his society newsletter promoting the works of the composer in the early '70s. "All of the members of the Max Steiner Music Society always thought there should be a stamp out for Max, and one of the members designed one and put it on the front of an issue we had out, and all around the stamp we had postage stamps of foreign countries representing members from around the world," Bender recalls. But he was as surprised as anyone to see his conception finally bear fruit. "The post office called me and asked if I could send some photos to them that they could use," he says. "That was three years ago and I really thought it was never going to materialize, but finally it did. I bought quite a few of them to send to all of our members; I think about 45 so far."



**A FAMILY AFFAIR:** The honored composers were represented by their descendants, most numerous the Erich Wolfgang Korngold clan; (back row, from top left) Jared, Gary and Leslie Korngold [great-grandson and grandsons]; Conductor Mauceri; John Hubbard [Kattirin's husband]; Brandon Korngold [great-grandson]; (middle row, from top left) Krista, Rebekah and Bryce Korngold [great-grandchildren]; Helen Korngold [daughter-in-law]; Robin Hubbard & Kattirin Korngold Hubbard [great-grandson and granddaughter]; (foreground) Brett Korngold & Madeline Hubbard [great-grandchildren]. Phew!

### An Audio Keepsake

John Waxman has seen to it that the stamps will be commemorated in another way: a CD called *Celebrating the Classics* containing 60 minutes of music by the honored composers, which will be the first release on Waxman's Themes and Variations label. The album is conducted by the late Charles Gerhardt, to whom the recording is dedicated in what Waxman feels is a redress of past injustices. "In the 14 *Classic Film Scores* CDs that he produced there's not one sentence about Chuck, and I felt it was time that somewhere on a recording people would find out something about this remarkable musician," Waxman explains. "I asked Rudy Belmer, who had contributed notes for the *Classic Film Score* series, to write an essay placing the composers into historical perspective."

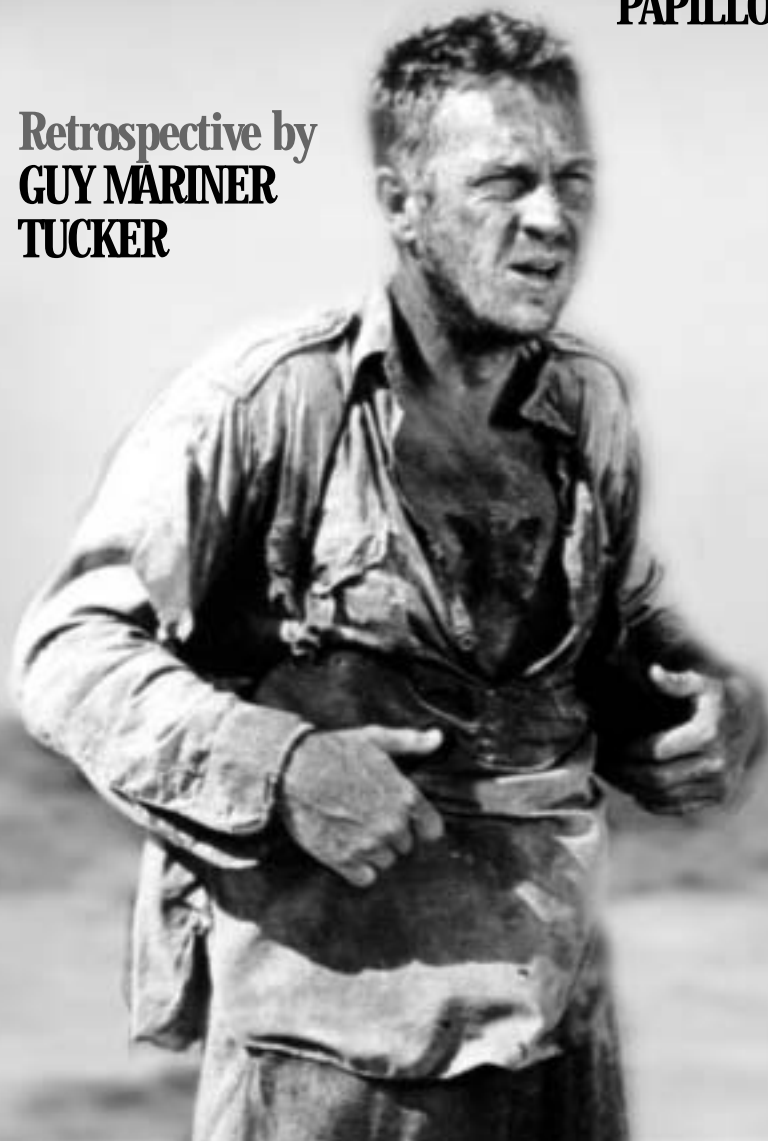
The CD will be in the Christmas catalogue of the U.S. Postal Service and available through Screen Archives Entertainment in Linden, Virginia (see pg. 7) and Silva Screen in London. "I felt there had to be something musical to go along with the stamps that was appropriate, and the title *Celebrating the Classics* has a triple meaning. It's a celebration of the classic composers, their classic music, and a classic genre." FSM



# Float LIKE A Butterfly

Jerry Goldsmith's Score to  
**PAPILLON**

Retrospective by  
**GUY MARINER  
TUCKER**



There are certain director-composer teams that even the casual film fan knows: Spielberg and Williams, Leone and Morricone, Fellini and Rota, even Burton and Elfman. However, it generally falls to the film *music* fan to notice and appreciate one of the richest of such teamings, that of director Franklin J. Schaffner and his favorite composer, Jerry Goldsmith.

Even when such fans take notice of the teaming, it's more often because of not just the excellence of these scores, but of the *variousness* of them: the jazz-flavored *The Stripper*; the legendarily avant-garde *Planet of the Apes*; the brilliantly terse yet still melodic *Patton*; *Papillon*, discussed below; the wistful, romantic *Islands in the Stream*; the malevolent, jolting waltz that is *The Boys from Brazil*; and the memorably, unapologetically heroic *Lionheart*. All except *The Stripper* are regarded as classics in the field (and while it's certainly a lesser work than any of the others, it's still an interesting and rewarding listen, more in line with *The List of Adrian Messenger* than the typical Mancini or Bernstein jazz scores of the period).

All these movies have survived to a greater or lesser degree; all have been widely available on video. But how seriously are any of them taken? *Planet of the Apes* is acknowledged as a classic, though always pigeonholed as merely a fantasy classic; *Patton* is respected and remembered for sweeping the Oscars, but is little appreciated today. And *Papillon* was the third biggest hit of its year, following *The Sting* and *The Exorcist*, even receiving a theatrical reissue in 1977. Yet the movie has never really been granted as much respect as it deserves. *First Blood* author David Morrell, writing reviews of all the available laserdiscs of Steve McQueen titles, was outraged to discover that *Papillon* alone had never been issued in widescreen. (It was in Japan, in fact.) Even stranger, revival-house screenings of *Papillon* were virtually always of the same pan-and-scan print used to make the TV version and the video!

Twenty-five years after the film's initial release, Warner Bros. finally issued a letterboxed *Papillon* to videotape, along with the original trailer and, better yet, a "Making of" featurette. But why did it take so long for a movie that had been so popular in its day, and becomes a favorite of so many who see it for the first time, to be treated as something more than an also-ran?

I think the problem is that its director, Franklin J. Schaffner, never lived long enough to revive his reputation, which waned dramatically after such ill-considered career choices as *Sphinx* (1979) and *Yes, Giorgio* (1982). Not badly made movies, they are still so far out of joint with the kind of material on which he built his success that even critics who were friendly to Schaffner felt bewildered. *Lionheart*, a historical epic of the Children's Crusade, might have proven a return to form; but the film was never shown theatrically in America, and the Warner Home Video version is so obviously truncated that it is impossible to tell what Schaffner might have been up to. And few directors suffer more from panning-and-scanning than Schaffner.

Schaffner only completed photography of his last film, *Welcome Home*; he died in 1988 and the movie, edited without his participation, came out the following year, a resounding flop. Little in the picture has much of Schaffner's character in it, and thus he did not even have a triumphant final film for observers to look back upon and wonder what might have been.

Schaffner came up as a director through the ranks of live television, as did so many of the best young directors of the 1950s. Of his contemporaries (most of whom are still living), only two of them still work steadily to this day: Sidney Lumet and John Frankenheimer. Why? My best guess is that this generation of talent was more interested in the *work* than in the *career*: the relentless self-promotion of the next generation of directors, the beginning of the era of Director as Star, was anathema to them. So was the material so many of the new directors preferred to make. In the golden age of live TV, script was everything, and those directors never lost sight of that. It is inconceivable to imagine one of them making something as empty-headed and pointlessly bombastic as *Armageddon*.

Paradoxically, however, Schaffner might have found his way in the Hollywood of the '90s. Except for Frankenheimer, none of his TV-trained contemporaries created such visually compelling movies—and Frankenheimer is back in big-budget demand. When Schaffner was at his peak in the 1970s, screenwriter William Goldman observed that only one other director had such command of big-screen visual grandeur: David Lean. His equivalent skill with actors and superb eye for detail would have made him ideal for the same material that (for example) Spielberg is now tackling with such force and skill.

Part of what made Schaffner and his films unique in their day shines through in his deployment of music. While pop-based scores were (perhaps excessively) popular throughout the 1960s, except for parts of *The Stripper*, Schaffner did not embrace them. His next two collaborations with Jerry Goldsmith were milestones in their approach. While it is Goldsmith who came up with the boldly dissonant symphony of sound that is *Planet of the Apes*, it is Schaffner who let him have his head in doing it; and it is the sure-footed nature of their collaboration that allowed the three-hour-long *Patton* to be underscored with just roughly half an hour of music. Neither one of them believed in putting music where it didn't belong. "He's probably the most musical director who I've worked with," Goldsmith said in 1975, and it's hard to imagine he's worked with many since who are comparable.

Schaffner must have wanted Goldsmith for his next picture, the epic *Nicholas and Alexandra*, and it's possible that there was a scheduling problem. However, it's also true that composer Richard Rodney Bennett never even met with Schaffner on that film; all the musical decisions were made, as Bennett explained to *Soundtrack!* magazine, by the film's producer, Sam Spiegel. Famous for producing David Lean's epics of the 1960s, Spiegel apparently overrode Schaffner on a number of post-production decisions, and probably never wanted Goldsmith to start with.

Significantly, Schaffner made himself his own producer on his next picture, *Papillon*. Based on the memoirs of Henri Charriere, a petty safecracker who was framed (he said) for murder and sentenced for life at the penal colony of French Guiana, the book became the biggest seller in the history of France; the translation sold 2.5 million copies in the United States as well. Knowing that the property would be best served commercially by an American star, the French producer who owned the rights to *Papillon* went directly to the number-one movie star in the world (or at least in France) at that time, Steve McQueen, who agreed to star (although around the same time he flirted with doing another movie instead, which years later became the infamous *Heaven's Gate*). A script was commissioned from Robert Benton and David Newman (not the composer), later discarded by the time Schaffner came aboard as co-producer and director.

Schaffner began developing a new script with William Goldman, who finished three drafts before someone (not Schaffner) got the "bright" idea of shoeorning up-and-coming star Dustin Hoffman into the film. This would mean combining all the supporting roles into one, and presenting a character that might appeal to the actor. That task fell to Lorenzo Semple, Jr. Once Hoffman was aboard, the task of polishing the character fell to veteran Dalton Trumbo. The film had to be delivered by Christmas 1973; the production began in February of that year, with only 60 pages of script completed. The picture was to be shot more or less in sequence, unheard of for a project of such scope and difficulty.

Roughly the first half of the film is Semple's work, and the rest Trumbo's (with a slight, uncredited assist from his son Christopher after the elder Trumbo grew ill). One could scarcely imagine an odder couple than Semple—an Oscar winner for the black comedy *Pretty Poison*, and the guiding hand behind the 1960s *Batman* TV series—and Trumbo, the famously blacklisted screenwriter who worked throughout the 1950s under a pseudonym (and earned his own Oscar while using it).

Though Semple would write his share of serious material, such as the script for *The Parallax View*, much of the heaviest material in *Papillon* came from Trumbo—and from Schaffner, who, reading the book and then doing his own research, came to his own understanding of the material. Erwin Kim, author of *Franklin J. Schaffner*, explains:

**If a film were to be faithful to Charriere's book, it would probably have all the elements to make a guaranteed fortune. In a curious reversal of the usual book to film adaptation, the film took a light-hearted and light-headed book and transformed the material into something serious and thoughtful; instead of aiming at the lowest common**

The teaming of Franklin J. Schaffner and Jerry Goldsmith is notable not only for its excellent results, but for its variety; the composer called his director the most musical one of all



**CONSECUTIVE ACTION:** Schaffner and Goldsmith worked together on (from top) *The Stripper* (1963), *Planet of the Apes* (1968), *Patton* (1970), and *Islands of the Stream* (1977), but were unable to team up for *Nicholas & Alexandra* (1971).



denominator, a filmmaker took a sure thing and made something commercially risky out of it. This was due to a personal vision that reshaped the material into as naturalistic an interpretation as can be found in American film. (pg. 287)

Kim is right. Carriere's book is a fast and engaging read, but his experiences as he presents them are nothing on those his filmic counterpart undergoes. If you read the book afterwards, as I did, you find yourself a bit put off at Charriere's endless self-serving whining. Charriere never did time in the jungle, for example, nor was his experience of solitary confinement quite as horrible as that which McQueen's *Papillon* undergoes—not to mention that *Papillon* suffers seven years of solitary, while Charriere did roughly half that. Charriere's book as written would have made a simple, larkish adventure, likable enough on those terms, but never approaching the depths of what Schaffner intended. And Steve McQueen would never have been as believable a Charriere as he is a *Papillon* (though of course the script was tailored to him); certainly he would never have given easily the finest performance of his career if assigned Charriere's less heroic character.

(Charriere himself visited the set during production and found himself profoundly haunted by the atmosphere of what the filmmakers had built. Unfortunately he died later that year, before he could see the completed film.)

I first picked up the *Papillon* soundtrack never having seen the movie, and knowing nothing about it. I was expecting an action score, frankly, as that and horror scores were what I felt Goldsmith did best at that time (1984). I liked the main theme well enough, but felt a bit vexed by the rest of the material: it was dark, but without the weird noises and eerie bits of business that characterized his suspense work; most of it was melancholy even when it was at its most tuneful; and, finally, without knowing what it was all supposed to be matched to, I had no way of appreciating what it was.

**W**hen I finally got around to seeing the movie I was, to put it mildly, blown away. I was getting to an age where the movies I'd liked as a little kid were starting to look like little kids' movies; but I was not yet ready to branch out into anything I was afraid would be more challenging (by which I then meant "boring"). On the surface a simple prison action movie, *Papillon* turned out to be nothing of the sort, and to this day I'm not sure why it mesmerized me so. I wasn't a McQueen or Hoffman fan; I'd never even seen McQueen before. The heavens were in alignment, I guess. I must have watched it a dozen times that summer alone.

And the score! Knowing the music before I

saw the film actually lent a fascinating texture to the experience. I may not have loved the album, but I listened to it religiously, as I did with all the few Goldsmith albums I yet owned. One of the most punishing aspects of *Papillon*, and which endeared it to me then and now, is its relentlessly claustrophobic atmosphere. Really alone among any prison movie I've seen, *Papillon* conveys a vast, inexorable sense of hopelessness, betrayal and punishment. Yet the score's approach to this atmosphere is not at all what one would expect.

First of all, Goldsmith and Schaffner determined that there should be no music at all in any scene in which the characters find themselves without hope of escape. As a consequence, there is almost no music at all in the first half of the picture. If there were—if Goldsmith had slavishly lathered music over the scenes in solitary, for example—it might have become unbearable.

Additionally, Schaffner thought the *Papillon* theme should be, as he put it, "reminiscent of Montmartre." Goldsmith thought not: "As soon as you hear that accordion in the middle of Devil's Island, there's going to be a big laugh." But, as so often happened in their collaboration, Goldsmith began to understand what Schaffner meant. The theme evolved with each successive scene, moving from the harsh landscape of the prison camp, to the bucolic open ocean, to the relative freedom of Devil's Island itself: still a prison, but very nearly casual—there are no cells, no bars. "It's pretty much live and let live," the island commandant shrugs.

As Goldsmith told Erwin Kim, "Everything is peeled away. The music starts very complex at the beginning of the picture and it gradually goes through a metamorphosis where it becomes simple at the end of the picture. And basically it becomes this very simple little tune."

"In other words," Kim added, "it becomes the Montmartre-like tune Schaffner had suggested."

The whole development of the tune came about in part because of an early orchestration suggestion Schaffner made. Goldsmith's first piece of music heard in the movie is that for the prisoners' humiliating march through the town over to their new home, the prison. The cue is entitled "The Camp." As Goldsmith told Kim:

**Frank came over and made one of the dumbest suggestions I've ever heard. He said, "At that point there, why don't you have the accordion play the tune... over the orchestra." "That's going to sound terrible," I said, "the piece is atonal, there's no key sound." "I think it'd sound great." I said, "Frank, my name goes on this." "Try it." I tried it. Well, it works sensationally... I learned after that that he was usually right in what he wanted and what he was thinking. If you can decipher what he's thinking, it works great. (pg. 303)**

Neither Goldsmith nor Kim tells us precisely what Schaffner was thinking, but one can hazard a guess. Obviously Goldsmith had already worked the ghost of the main *Papillon* theme into the cue. Somehow Schaffner knew that the sound of the accordion, arguably an irritatingly cheerful instrument, would heighten the melancholy of the moment. These lonely French prisoners, paraded degradingly through the streets of this colonial town so far from home—the sound of the accordion is like



a homesick memory played out over the mounting, oppressive dirge of their march. And Goldsmith, ever the wizard, manages to make that accordion sound *very far* from cheerful.

The music tunes out as Schaffner's subjective camera walks under the gate to the camp at St. Laurent. Papillon and Dega (Dustin Hoffman) are promptly transferred to the bush, where they begin to hatch their first scheme to break out. This leads to Goldsmith's second cue. It does not appear on the album, so I'll have to make up a title: "The Butterfly Hunt." In fact, I can't understand why it's not on the album, as it's easily the happiest, most charming piece of music in the film. The nearest bit of menace it conveys are a couple of nervous rustlings and such from (I think) the oboe, when Papillon, hunting for butterflies, runs across a snake in the trees.

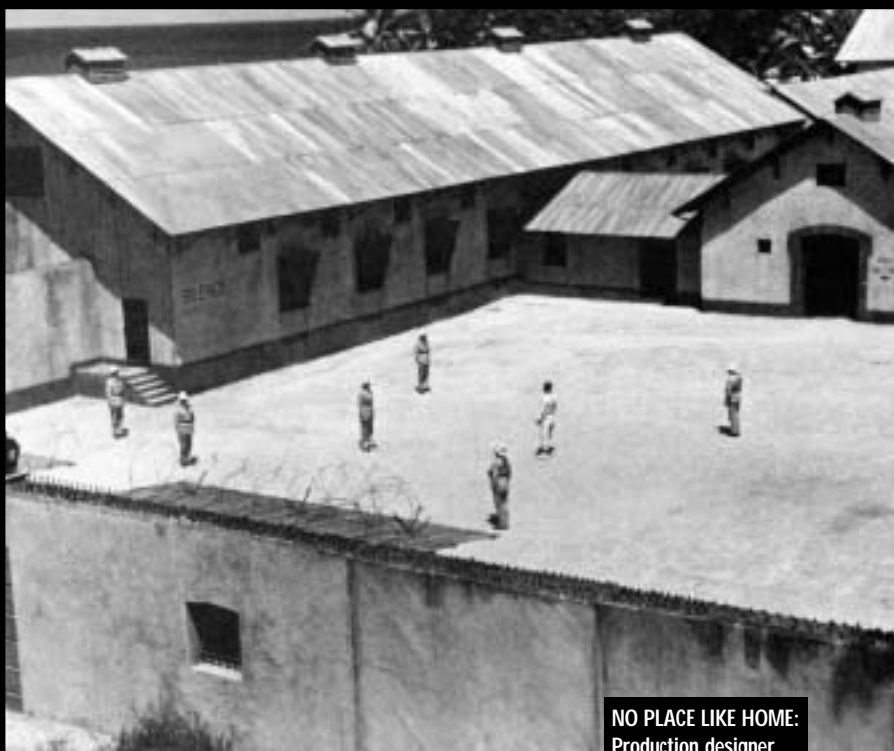
**O**ur heroes are still in prison at this point, but the music *does not* break the rule Goldsmith and Schaffner set for themselves: "The Butterfly Hunt" is undertaken because Papillon wants to appeal to the butterfly trader who may be the one who can help smuggle him out of there. The cheerfulness of the music speaks for the hope the characters feel at this moment: just catch the right butterfly, and they have an entree to meet the trader. Goldsmith reprises the accordion playing the main theme, backed by a lovely little warble of glockenspiel, as Dega spots the perfect butterfly perched on a leaf. Interestingly, Schaffner focuses on the actor's labored yet hopeful expression (*careful now!*) as he pinches the butterfly's wings closed; Goldsmith punctuates the moment with a gorgeous flourish of woodwinds, which he reprises again a minute later as Papillon, now in possession of the prized insect, presents himself before the trader.

As usually happens in this movie, nothing works out quite as it should and Papillon winds up sentenced to two years in solitary confinement. Here, Goldsmith bends the no-music-in-jail principle a little bit more, in the picture's most disposable sequence, also not on the album: I will call it "Desert Dream." That it is a dream—and represents a sort of escape on Papillon's part—perhaps justifies its use, even though Papillon is never more beyond help or escape than when he is in solitary. The "Desert Dream" is just that: Papillon dreaming that he is facing down the row of judges that sent him to jail in the first place. Goldsmith's music here is a simple, faraway rendition of the main theme, played by woodwinds. The second dream sequence is much better: Papillon imagines himself and Dega receiving a heroes' welcome in Paris, until it degenerates into a short but hair-raising nightmare. There is no music here; there should not have been.

Badly weakened at the end of his sentence, Papillon is sent to the infirmary at St. Laurent. As this is where he will eventually launch his first escape, music is permitted: Goldsmith named the piece "Hospital."

I couldn't really pick a favorite cue in *Papillon*—it's a fool's errand—but the one that sticks in my head the most has always been "Hospital," the most reflective piece in the score. We hear a quieter, but equally somber echo of the prisoners' dirge from "The Camp," minus the accordion, while the opening bars introduce a secondary

motif we haven't heard before, a soft but strong few notes for flute. If the main Papillon theme represents the idea of freedom, then this secondary motif represents the reality of what Papillon is feeling while still imprisoned. His own theme does not return until he sees Dega again for the first time in years: Dega, and his riches, represent Papillon's best hope for escape. (His surroundings are also conducive to breaking out, which is why the hospital sequence is scored: as in an earlier sequence at St. Laurent, when Dega first attempts to bribe a guard, we have a clear view of the ocean through a window. The window's got bars on it, but you can see through it. Eyeing the sea, Papillon thoughtfully releases a tiny grasshopper through the window; in one of the nicest touches of Steve McQueen's performance, he then raises



**NO PLACE LIKE HOME:**  
Production designer  
Anthony Masters  
recreated the Devil's  
Island penal colony at  
Montego Bay,  
Jamaica.

his head ever so slightly, as if watching it freely bounce away outside.)

(To be honest, the first time I saw him going for the grasshopper, I remembered how Papillon is reduced to eating bugs towards the end of the solitary sequence; I was afraid he was reverting to type.)

Unlike Patton, an active character, Papillon is largely reactive. This is due in no small part to the preferred persona of Steve McQueen at the time. But in McQueen's performance, much abetted by Schaffner's direction and, in many scenes, having someone as skilled as Dustin Hoffman to play off, a significant character still emerges—not a particularly deep one, but a deeply sympathetic, and entirely heroic one. As the indisputable center of the film, Papillon is, in his particular way, perfect for Goldsmith. "I do my best when I have a strong leading character that I can get inside of," he told Derek Elley in 1979, "and all of Schaffner's films are built that way."

Curiously, the whole of "Hospital" was not used in the film. Towards the end of the piece, part-way through

Papillon's sickbed conversation with Dega, "Hospital" cuts out and the equally quiet, solitary "Desert Dream" music is heard again. I can't account for this at all, but Schaffner probably thought "Hospital" too short on its own, and wanted a little extra music that wasn't too intrusive. (Without a doubt, such a decision would have been made only after full agreement between director and composer. The examples that would illustrate this point are too numerous to name.)

"Hospital" also features a most surprising motif that goes by quickly, and does not return (though much of "Hospital" is based on it) that is most surprising: it is the first few notes of what would eventually become "I Remember," the immortal love theme from *The Wind and the Lion*. It is the subtlest, but not the only foreshadowing of that score to be heard in *Papillon*.

Interestingly, Goldsmith and Schaffner forewent original music for the actual escape from the hospital. But there is music: the band is playing a concert (helping distract the guards). Erwin Kim says this is "French" music; I have no idea, as I've never found any reference to what the music is. I do know that it is perfect, and Schaffner (and his editor Robert Swink) cuts the sequence beautifully. Papillon's escape from the hospital itself is backed with a

merry little Sunday-afternoon kind of march; then the second piece starts with a cymbal crash, at exactly the moment Papillon's fist hammers into the jaw of an unwary guard (this bit wittily photographed as an extreme long shot).

Papillon and friends—through a series of mishaps, we're down to the hospital orderly Maturette, who did want to go, and Dega, who didn't—find themselves screwed again once in the swamps, but through the kindness of strangers—fellow outlaws all, most memorable among them a cynical leper chief—they escape to "Freedom." Goldsmith's music jumps to life the moment our heroes are finally at sea, with an ecstatic fanfare in miniature. Almost immediately there is a storm at sea, with Papillon's theme reprised on troubled strings, echoed by howling brass as Dega's leg is pinned under a fallen pole. The music grows quieter as it becomes apparent that they will have to operate; there is a sizzle of brass as Maturette prepares the knife, growling louder as he applies it; then a softer reprise of Papillon's theme as he tucks his unlikely friend to sleep. Finally, Goldsmith closes the cue with another triumphant fanfare, appropriately South American as the boat finally approaches land, the saucy flavor of the brass and drums swept through with another statement of Papillon's theme: thrilled, a little tired (his music sounds less urgent here than the ethnic stuff does), but so, so *relieved*.

Even in as relentless a movie as *Papillon*, relief is extremely short-lived. (I've never quite understood

Dustin Hoffman's line reading in this scene, but it's always felt like, *Man, you just can't win!*) Local policemen already happen to be walking nearby, and confront them as soon as they wash ashore. Papillon distracts them by throwing an axe and runs into the bush; the policemen's own original prisoner, momentarily neglected, also runs in and catches up to Papillon, who finds he has made a "New Friend."

The cue actually begins with a whirl of strings as Papillon hurls the axe, then quiets down to a conspiratorial whisper as he unties Antonio, then jolts back to life again as they start running. Little else goes on in this sequence: just Schaffner shooting some wonderful scenery and the guys running, running, they know not where....

**T**he music stops for a bit as the local cops hire a pair of Indians to track the escapees. Observing from a distance, Antonio tugs Papillon to his feet again, and here begin the events that lead to "Antonio's Death." This is the most straightforward action cue in the film, with pounding piano and percussion underneath a near-frantic rendition of Papillon's theme, as they do their best to sprint to safety. However, the Indians have thought ahead, and Antonio is killed in one of their traps as Goldsmith's brass section roars and snarls its heart out. The exaggerated brass effects continue as Papillon, now assaulted by poison blow-darts, tumbles off a hill into a river.

Virtually all the scenes in South America are without dialogue—indeed, there's barely a wasted line in the whole movie, but from the moment Papillon lands there, he doesn't have a minute's worth of stuff to say. Almost everything that happens is at least slightly bizarre; in fact, the entire business with Antonio was invented for the movie (possibly in part to give work to one of McQueen's buddies, actor Gregory Sierra; another, Don Gordon, was cast as the ill-fated Julot; and another, Richard Farnsworth, played one of the camp's "man-hunters").

More than anywhere else in the movie, the South American sequences betray the haphazard manner in which the film was scripted—and never more so than in the six-and-a-half-minute "Gift from the Sea," which immediately follows "Antonio's Death." Without any transition, Schaffner makes a hard cut from Papillon landing in the river to a shot of him waking up in the midst of a peaceful Guajira Indian village by the sea.

Except for Papillon's climactic jump at the finale, this sequence was the very last filmed for *Papillon*. Schaffner seemed skeptical that it should be included at all—it is certainly the most outrageous of the chapters in Charriere's memoir—but, the director told Erwin Kim,

**"it was [the] one sequence which every macho male remembers out of the book." (pg. 296)**

Schaffner and Christopher Trumbo managed to solve the narrative problem of the sequence handily enough. They also made the decision not to burden the already outlandish premise of it—Papillon has been taken in among the Indians as one of them—with dialogue. It fell



**DUSTY'S DEVIL:**  
Dega was an amalgam of incidental characters from the novel designed to attract a star of Hoffman's caliber.

to Jerry Goldsmith to communicate all the emotions of the sequence, and he did so masterfully.

At first, the music is as peaceful as the village appears to be; but, as Papillon should know by now, all is never quite as it seems. Goldsmith told Kim another valuable exchange he shared with the director about the tattoo sequence in "Gift from the Sea": Schaffner told him simply, "Get some fear in there." Goldsmith added:

**I must say I got so caught up with the bucolic quality of it all, I forgot that, hey, wait a minute, this guy's in a strange situation, he doesn't know what the hell is going on. He sees these people hung up on posts and all that, and what are they going to do to him? I forgot about that. And then Frank goes into his liners, urging me on. But that's how Frank does work. (pg. 415)**

"He can say what he wants or what he feels in a couple of words, and that's it," Goldsmith observed. Indeed, Schaffner's brevity with words extends to his movies; few words are ever wasted in a Schaffner film, though he was equally able to revel in the reams of witty Gore Vidal dialogue he directed in *The Best Man* (1964)—interestingly, Schaffner's favorite of his own films.

Since Papillon cannot speak to the Indians, Goldsmith speaks for what he feels. The first half of "Gift from the Sea" is, as Goldsmith states, largely bucolic, as Papillon settles in with the Indians. A degree of apprehension sets in when the stone-faced chief of the tribe is trying to negotiate with a wily-faced non-Indian trader. Schaffner punctuates the scene with a disapproving look on the chief's face, then cuts to an extreme long shot of Papillon being escorted along the beach at night. The Indians' theme, earlier played mostly on laid-back flute or suggestive woodwind with a teasing string background, returns entirely on strings, now sounding uncertain, almost anguished. The shot and music follow Papillon up the hill to the chief's hut, where the strings rise and an apprehensive rustle of brass is heard, as Papillon sees that the trader is hanging upside-down from a pole, his throat cut.

As Goldsmith said, what are they going to do to him? Thus, the secondary Papillon motif heard already in "Hospital," which expresses Papillon's fear of imprisonment, sounds on woodwinds as the chief indicates that he wants a butterfly tattoo just like Papillon's. Our hero rises to the task, as the Indian motif returns, but slightly more nervously. The music grows more nervous as Papillon pats his work clean and pulls the towel away to reveal—a pretty decent butterfly tattoo. Goldsmith's strings sigh with relief, the harp returns, and the Indian theme reprises as Papillon exits the tent, now played again on its peaceful, impeccable flute.

No happy reverie lasts for long in *Papillon*, and in the very next scene, he discovers that the village has emptied of the people who befriended him. (There is still no dialogue; the picture does not explain this exodus, but probably, it has something to do with their killing of the would-be pearl trader.) A low, longing seven-note motif for horn follows Papillon as he hunts through the village, followed by a lonely burst of strings as he stands desolate and forlorn on the rocks by the crashing sea. The motif

calms down a bit as Papillon returns to the village and finds their last gift to him; strings quiver curiously in the background as he discovers it is a bag of pearls. This cue is not on the album; one might call it "Farewell Gift."

The following cue isn't on the album either, and here the title is easy to make up: "Border Crossing." Now disguised as a local boy (yes, even a mere poncho will do much to obscure Steve McQueen), Papillon is riding a bus that's being inspected by border patrol. Slipping out of the bus, he spots a nun who's begging unsuccessfully for money for the children of Santa Marta. The "Farewell Gift" theme sounds on oboe the instant he drops a pearl into her palm; the clarinet gives a few quizzical flurries as Papillon jumps up onto the seat of the nun's wagon, saying not a word. She figures it out, and, very rare in the world *Papillon* portrays, doesn't give him up at the gate. Rather, she climbs aboard after him and takes the reins; and brass yells out the "Farewell Gift" theme the instant Papillon, sharing the nun's wagon, crosses the border undisturbed. It is a triumphant moment; musically, it means that the farewell gift bought Papillon one more ounce of freedom. After the horrible loneliness of the first version, the music now is converted into victory. The Indians loved him after all; they just couldn't keep him.

The "Farewell Gift/Border Crossing" theme is another unmistakable forerunner of *The Wind and the Lion*, in this case the brass fanfare for Raisuli. It's more than a little interesting that this earlier great score has that much in common with the later one. I've also been amused to hear echoes of both in a much different kind of movie, *The Cassandra Crossing* (1977), although the score *Papillon* is usually likened to is the next Schaffner-Goldsmith collaboration, *Islands in the Stream*.

This being the movie it is, Papillon is immediately caught and re-imprisoned. The next time we see him, five years in solitary confinement have passed, and he is now fated to live what little life remains to him on Devil's Island. Bent, broken and old now, on his last night at St. Laurent he watches the corpse of his former cohort Maturette being consigned to the sharks, while a bell tolls at precise intervals in the background.

Timed precisely, the following music cue, "Reunion" opens with a bell. The secondary Papillon-in-prison motif returns in its fullest statement, played by sad, gnarled-sounding woodwinds against a weary sea of strings. As Papillon arrives on Devil's Island, however, Schaffner indicates, in extreme long shot and out of focus, hidden behind branches, a slightly familiar sight: a pair of glasses winking in the sunlight. Goldsmith inserts an inquisitive bar or two here. Then, a bit later, when Papillon finally sees Dega for the first time in many years—and Dega runs—Goldsmith scores their hobbling "chase"





with plodding piano (Dega trying to get away) matched against eager plucked strings (Papillon's own theme rising with the hope it signifies for the first time since he truly tasted "Freedom"). The strings grow wary as Dega seems unhappy to see his old friend here; there's a bit of question-and-answer with Papillon's two motives, prison and hope, before Dega hesitantly caves in ("Are ya... fonda... crayfish?"), and as Papillon nods yes, "Reunion" resolves itself with a kind of quiet warmth.

Since at this point *Papillon* has refused to play by any standard action-movie rules, one can hardly expect it to begin to here, especially when its stars appear so enfeebled. Hoffman's Dega is miles distant from the super-cool operator we saw at the beginning of the film, while

McQueen's Papillon seems a wrecked, enfeebled shadow. Schaffner himself called the last 20 minutes of the film "a bizarre glissade," and yet I find it immensely touching. As Goldsmith said, all the concerns that motored the rest of the picture are "peeled away"; the guards don't even make the pretense of guarding their prisoners, because the prisoners can't even make the pretense of escape. That Papillon, as physically ruined as he is, manages to rally himself is one of the film's two principal triumphs. The other is that he gets away.

In keeping with the tone of the rest of the movie, however, it's never that easy. Papillon figures out that jumping off a cliff into the water should do the trick (and McQueen manages to suggest that after five years in solitary, our hero is just nuts enough to think it'll work). Papillon tosses a test bag of coconuts over the cliff to see what will happen. The "Cruel Sea" pulverizes it, and the Papillon-in-prison motif sounds again, for the last and most desolate time. (Although I knew the piece, the first time I heard it with the movie, my gut just about dropped out with shock and sorrow.)

As the brief "Cruel Sea" continues, a huddled Papillon continues to observe the water's activity below; then his own theme, the theme of hope, rises again as he realizes the mistake he made. He need only ride out the seventh of each wave that comes by; that, he is sure, is foolproof.

Dega seems willing to go along ("If we're going to escape, I'd better pick those carrots"), but at the last cannot bring himself to do it. "It's suicide. You know that."

"Maybe." As the old friends embrace, Goldsmith reprises the main Papillon theme, growing to a tremendous crescendo—the same ecstatic two-note fanfare that announced "Freedom" more than an hour before—as Papillon jumps off the cliff.

This stunt was the very last shot done in the picture. Schaffner filmed it in Hawaii, then flew directly to Rome, where Goldsmith was recording the score. Once there, the two were informed (by editor Robert Swink) that the jump (developed in Los Angeles) ran two seconds as it was, but ten seconds in slow motion. Goldsmith solved this problem by writing the jump as we

hear it today: a single, sustained, shimmering note, punctuated (in the final, ten-second version) by a wonderful gong sound as Papillon hits the water.

The music stops after that; we see Papillon swimming to his absurd coconut-bag raft. His theme is heard again, on accordion for the first time since "Butterfly Hunt," as we see Dega's amazed face, before he turns around and walks away. A fuller statement of the theme accompanies a helicopter shot of the triumphant Papillon floating away to freedom at last.

All the above-mentioned music and the end title that follows comprise the cue "Survival." The album opens with the soaring full statement of the "Theme from Papillon"—but nothing like it appears in the movie, not even the end title. It would be a logical way to close the picture. But Goldsmith had another thing in mind.

The end title credits (including all for the cast and crew; there were no cards for the opening except for the stars' names and the title) are played out over genuine footage of the actual, long-abandoned French penal colonies of which *Papillon* serves as a fictionalized indictment. Goldsmith's music for these images is dark and dissonant, a harshly written theme for *the camp itself*. Under the rules Goldsmith and Schaffner set for themselves for the rest of the picture, there could be no music for scenes in which the characters could not hope to escape; hence, not until the end of the picture could they comment, visually and musically at once, on the savagery of the place. "Survival" builds to a shattering conclusion, a symphonic cacophony that does, finally, resolve itself with the final card: the film's title. It is an exhausting piece of music, a miniature summation of all the trials the characters have suffered up until the very end of this 150-minute masterpiece.

As a Christmas release, *Papillon* was obviously poised to rake in piles of Oscar nominations; indeed, whatever one thought of the film itself, one could hardly overlook the strength of Steve McQueen's performance. However, the Academy did—possibly, it was suggested, because of negative publicity over his affair with actress Ali MacGraw, then the wife of Robert Evans. McQueen did, however, receive the Golden Globe Award for Best Actor.

Although a commercial hit, *Papillon* may have suffered by comparison to *The Sting*, a much more sentimental film that, while a mess, did take Best Picture. (Schaffner, already an Oscar winner for *Patton*, couldn't have minded too much; it meant his buddy from live TV days, director George Roy Hill, got his moment in the sun.) As well, this was the year of *The Exorcist*, a knock-out film of a kind never seen before. Between them, which coincidentally were the only two pictures of the year to outgross *Papillon*, those two took the bulk of the important Oscars. *Papillon* was nominated only for its score, Goldsmith's sixth Oscar nod and his third consecutive nomination for a film directed by Franklin J. Schaffner. It has been remembered as a classic film score virtually since it was first released. I hope that someday the movie it belongs to—the movie that inspired it—will be as properly appraised.

FSM



**CREME DE McQUEEN:**  
*Papillon* was arguably the last great film that the legendary star made—it was certainly an epic performance.

Principal source: Franklin J. Schaffner by Erwin Kim.  
Metuchen, NJ: Scarecrow Press, 1985.  
©1999 Guy Mariner Tucker

# SCORE

REVIEWS  
OF CURRENT  
RELEASES  
ON CD

RATINGS

BEST	★★★★★
REALLY GOOD	★★★★
AVERAGE	★★★
WEAK	★★
WORST	★

## The Sixth Sense ★★★★★

JAMES NEWTON HOWARD  
Varèse Sarabande 302 066 061 2  
11 tracks - 30:19

James Newton Howard is hard at work and seriously in demand, having provided four scores last summer alone. All but one have made it onto CD (his *Runaway Bride* was as serviceable as the film itself and was not crying out for a release), and the first to appear is Varèse Sarabande's half-hour presentation of *The Sixth Sense*. Praise for M. Night Shyamalan's film seems to have extended to its score, and this is nothing if not well-deserved. Moving seamlessly between ghostly atmospherics and touching, delicate phrases, the music proves that in the midst of a schedule that can only be described as hectic, Howard found that "certain something" about *The Sixth Sense*, and set about creating something truly beautiful of his own as a result.

Varèse's CD, sensibly produced for a varied listen and with a satisfying running time (more could well have been less here), opens with the eerie piano of "Run to the Church," a short piece that is unmistakably Howard. The piano plays a recurring motif that shifts its time signature with each measure:  $\frac{4}{4}$  becomes  $\frac{7}{8}$ , followed by  $\frac{6}{8}$  and  $\frac{7}{8}$  again. Because of the simple, if unsettling, beauty of the music, the effect is neither labored nor off-putting. The cue, and others like it that express such a delicate and child-like vulnerability, is rounded out with a combination of strings, winds and wordless voices. This orchestration rarely varies across tracks such as "Mind Reading" and "Malcolm's Story," each of which shares a kind of minor-sweet tonality.

These moments of introspection are sandwiched between more overtly unsettling and dissonant material in, for example, "Suicide Ghost" and "Hanging Ghost." There is no action music

here—the tension is created by sustained, rumbling bass instruments and percussion, over which Howard gradually introduces semitone clusters in the voices and brass, Goldsmith-style staccato piano hits and slowly descending fingerboard glissandi in the violins.

The glue that binds these elements together is Howard's main theme, the harmony of which is based upon the unusual chromatic progression (in "De Profundis") from C# minor down to C major, using the third as a pedal in the melody. Again, the progression is not jarring in any way, and once familiar it manages to provide moments of great relief. This is not a theme that you'd leave the theater humming; its first three notes span an interval of a tenth, and the final note of its short phrase rests upon the major seventh of its chord. These are not the traits of a "big theme." Overall, however, they are the traits of a carefully considered and haunting score that steers clear of sentimentality or histrionics and, with its sublime finale, manages to warm and chill the soul at once.

—James Torniainen

## The Iron Giant ★★★★★ $\frac{1}{2}$

MICHAEL KAMEN  
Varèse Sarabande 302 066 062 2  
23 tracks - 50:08

Here is how poorly promoted this film was: Jeff Bond, who saw an advance screening and proclaimed the movie to be the "best of the year," never went to see *The Iron Giant* in its theatrical release. While Jeff gets some credit for buying the Iron Giant Toy Bank as well as a large action figure, I still had to see the film twice to make up for Bond's insolence.

One of the many problems with the ad campaign for *The Iron Giant* was the use of irrelevant and misleading music in the previews. There was no sense of the

fairy-tale/Americana scope given to the viewer—instead it was only a nod towards pop fodder.

The actual score for the film has a European/classical feel that always plays well against animation, but in this case it might be too opposed to the American elements of the story. The Iron Giant itself is a foreign element, but that doesn't mean that the score has to be as well. On the other hand, the producers must have known what they were going to get from Kamen. Even "The [American] Army Arrives" is distinctly European.

Kamen's main theme appears with staggering frequency throughout the score, so the composer obviously realized the importance of having a strong

in its unadulterated entirety, including this hampering closing phrase. There are also a few instances (in "Come and Get It" and "Souls Don't Die") where the theme comes off sounding like the baroque-oriented "Tourists on the Menu" from *Jaws*.

All other ideas in the score are somewhere well-below what would ordinarily be considered secondary. The Schubertian idea built out of the main melody (and also used prominently in *The Smurfs*) is appropriate for the Giant but it also weighs in heavily on the classical end. The evil version of this material in "Trance-Former" (along with the quasi-inverted use of the main theme) is effective recycling. If smurfing music isn't enough to get your blood pumping, be sure



and pervasive idea in a film like *The Iron Giant*. Unfortunately, this makes it all the more disturbing that the theme communicates so little. From the opening bars of the album (with the theme presented in giant/ancient/mythic parallel fifths) the first section of the theme gets the most mileage. It's reminiscent of Kamen's linking material in the "Riverside goodbye" scene from *Robin Hood: Prince of Thieves* (and in "Giant Wakes" the music gets a particularly *Robin Hood*-ized treatment). The closing set of phrases is where Kamen's plan goes sour: The version approximately 1:30 into "Bedtime Stories" gives the first statement of the main theme

and check out "Hand Under Foot" and "Contest of Wills" for their amusing uses of *Die Hard*-like ideas. The jazz/walking bass-lines associated with Dean and his junkyard ("His Name is Dean" and "Eating Art") seem out of place on the album.

Despite its reliance on one main idea, the score has little overall shape and it's difficult to listen straight through the album even if you were moved by the film. But then, suddenly, comes track 22: "No Following." This music will jar your memory, bringing back the movie shot-by-shot. The opening section of "No Following" rivals the best work Kamen has ever written for film. This is due in no small part to

the power of the scene it accompanies, but Kamen's music holds its own—it can make you cry apart from the film (and it had the likes of *E.T.* to deal with on the temp track). The music here begins with an under-used Elfmanesque sub-theme before stating the two most moving versions of the main theme (again—it's in the context) first at :34 in, and then at 1:29. "No Following" is not loaded with manipulative and spine-tingling suspended cymbal rolls (though there are a few timpani rolls) but its direct and raw power should give you the chills regardless. Kamen exquisitely captures the joy and the majesty that are so prominently contrasted with tragedy in this climactic scene. While the quality moments of this piece are foreshadowed in tracks like "Bedtime Stories" and "Souls Don't Die," it is only here that they attain their brilliance.

Michael Kamen's underscore is mature and restrained, never stepping on the drama or overplaying physical antics. But, it rolls its dice on a main theme that simply can't shoulder the burden of carrying such a wonderful story. There's still a lot of good writing here, and the waning moments of this album are exceptional enough to make me recommend it to anyone—if only for the first two minutes of "No Following." But, by god, see the film!

—Jesus Weinstein

### Deep Blue Sea ★★

TREVOR RABIN

Varèse Sarabande 302 066 063 2

10 tracks - 30:11

**D**eep Blue Sea was a modest box-office success which combined the shark-derived thrills of *Jaws* with beats from every lousy "we're trapped in an underwater station" potboiler ever made, from *Deepstar Six* to *The Abyss* to *Leviathan*. This time the threat comes from killer sharks who have been mutated to super-size and intelligence so scientists can suck an Alzheimer-curing chemical out of their enlarged brains, an idea that naturally leads to no good. Although Walt Conti's mechanical sharks

were amazing, the CGI ones were wholly unconvincing (hey, I thought CGI worked for everything!), and it's tough to recommend a movie which derives its biggest jolt from a fatal case of terrible dialogue and all the expectations that creates. This is a movie that wears its badness like a badge of honor.

Trevor Rabin is no stranger to this kind of overheated crap, and while *Deep Blue Sea* is less annoying than last summer's *Armageddon*, Rabin presents a sweeping, fateful title melody for the movie that's very much in keeping with his approach on *Armageddon*, with maybe a touch of Jones's *Cliffhanger* (which was itself a spinoff of *Last of the Mohicans*). It brings an incongruously romantic feeling to a movie whose purpose, after all, is to get us all off on the sight of mutant sharks noshing on thrashing humans. Rabin does bring the appropriate wonder-drenched, mission-oriented vibe to an early sequence of Sam Jackson's character's journey to the film's impressive marine research station. But this same cue ("Journey") supplies the score's chief annoyance, which is the same audience-clobbering terror-overkill that makes John Frizzell's *Alien: Resurrection* so unlistenable. In fact, the big kill music contained in this cue is virtually interchangeable with the horn-wailing, headache-inducing shock cues of Frizzell's score, although I'm sure if I were to mention the words "temp track" I would get a very angry letter from someone's music editor. Elsewhere the terror cues are enhanced by a positively Wagnerian choir, but cues like "Main" suffer from the exact same problem that *Alien: Resurrection* had: namely, that every attack cue in the movie is treated like an all-stops-pulled-out super-climax. The listener can be forgiven for tuning out the effects of this noise almost immediately, while a creepy little ostinato heard later on (in "Experiment") bears an uncomfortable resemblance to John Carpenter's theme from *Halloween*. Then again, Rabin

probably can't be blamed for scoring a movie made out of leftover scenes from other movies with leftover music. —Jeff Bond

### The Legend of 1900 ★★★

ENNIO MORRICONE

Sony Classical SK 66767

21 tracks - 57:39

**I**n keeping with the Ennio Morricone tradition, the *Legend of 1900* main theme does not go under-used. Our first exposure to it is a full-blown rendition in the very first track. It's a standard mixture of Morricone's voice and that of the period he is trying to capture, using a rising four-note figure over an old-fashioned, heart-tugging chromatic descent in the bass. In "1900's Theme," bursts of virtuosic ragtime piano are superimposed over this attractive *Gone with the Wind*-esque passage, making for a surreal opening to what is otherwise a straightforward score. Later in the album, the theme is treated with such lush and varied accompaniments (including the always welcome *Untouchables* hemiola patterns for woodwinds) that it sometimes becomes overshadowed. The intimate piano versions entitled "Playing Love" are good contrasts to the thick, string-laden orchestrations the theme usually receives.

"The Crisis" uses a split third in the midst of a simple melody-driven passage in order to convey a sense of beautiful discomfort (a technique that's become a recent favorite of Morricone's, à la *Lolita*.) Seldom has Morricone spaced the dissonance as closely as this minor second, usually preferring to displace it by an octave or more for an ethereal effect. The "wrong" third pounds away unrelentingly in this section, and it recurs elsewhere in the score in similar fashion (on the piano in "Child," and in "Second Crisis").

Despite the importance of the piano to the story, the instrument does not dominate Morricone's score as it would have if, say, Dave Grusin had scored the film. The rag, jazz and blues elements of the score are never intrusive since Morricone

is sure to incorporate them into his own voice. While there are several tracks that are closer to pure source music (including some actual source), he also uses rag and jazz elements as a backdrop in tracks that are otherwise clearly built out of the Morricone sound. The split third, for instance, a common-enough jazz element, doesn't come off sounding like jazz at all in the context that Morricone uses it in the "Crisis" tracks. But at the least it is a subliminal connection to the rest of the source in the score.

By the close of the album, the source elements do become a bit tiresome as does the essentially monothematic work by Morricone. The score is sub-par when compared with most of Morricone's output over the past five years, but it's a solid work with a strong theme. (The overseas release of this soundtrack has a substantial amount of extra music and can be ordered from any of the specialty film music dealers.)

—J.W.

### Felicia's Journey ★★★½

MYCHAEL DANNA

Milan 73138 35896-2

15 tracks - 44:48

**A**t first glance one might not be able to help thinking that, given the title, *Felicia's Journey* is a porno film. On closer inspection, however, it is revealed that this film deals with even more compelling issues. After the source song, "The Heart of a Child," opens the album, Danna's "Titles" enter with a wet wash of strings that perform a swooning source-like ballad of their own. Following the strings is a section of solo soprano singing in Gaelic over a bass drone—but this is not an impending sign of disaster for the score (as it would be in most other cases). The Gaelic music is acceptable not because Felicia is Irish, but because of the way Danna uses it in the score (it's also not over-used). The Gaelic vocalist is but one of several source-like elements in Danna's score—which is really based on the eerie mixing and matching of

(continued on page 42)



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## feature selection

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*Stagecoach* is the 1966 remake of the John Ford western. The Mainstream CD is a re-recording; this CD is the first release of the original soundtrack, as conducted by the composer. *The Loner* is Goldsmith's complete contribution to the 1965 western TV series by Rod Serling (sounds like *Rio Conchos*): main and end titles and two episode scores. **\$19.95**

Warner Home Video has led the way in recent years for video restoration with elaborate laserdisc, DVD and videocassette box sets of the studio's most famous films. The company has also produced soundtrack CDs available to the public only within the larger video packages—until now. FSM has acquired copies of the following CDs to sell via direct mail only to our readers.



### The Wild Bunch Restored edition. Limited availability courtesy Warner Home Video!

The classic Jerry Fielding score, in brilliant stereo, to the 1969 Sam Peckinpah western. The 76-minute CD was meticulously restored and remixed by Nick Redman for inclusion only with the 1997 laserdisc of the film: FSM has obtained a limited number of discs to be sold exclusively through the magazine. **\$19.95**



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## books for composers



### NEW! Getting the Best Score for Your Film: A Filmmakers' Guide to Music Scoring by David Bell

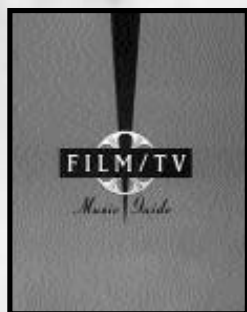
Respected television composer David Bell wrote this book in 1994 to help producers and directors get the most out of film music. It's aimed at filmmakers, but also provides useful professional information to composers and musicians—or any fan interested in the process. Topics include spotting, communicating, recording, budgeting and licensing, with explanations of the various personnel and entities involved in each; also included are lists of agents, clearance companies, glossary terms and resources.

Published by Silman-James Press, 112 pp., softcover. **\$12.95**



**The Click Book**  
*Comprehensive Timing Tables for Synchronizing Music to Film*  
Created by USC student and composer Cameron Rose. Click-tempo tables for 6-0 through 32-0 frame click-tempos (6-0, 6-1, 6-2, etc.)... Each timing table covers beat 1 to beat 999 at the given click-tempo... Large, bold, easy-to-read click-tempo values and equivalent metronomic values at the top of each page... Timing, frame and footage breakdowns for rhythmic subdivisions within each click-tempo—including compound meters... Listing and tutorial of standard timing-conversion formulas for 24 fps film speed... Tutorial in SMPTE-to-Absolute time conversion... Frames-to-Seconds conversion tables for U.S. and European film and video speeds.

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## books for music lovers



### NEW! U.S. Soundtracks on CD: Scores for Motion Pictures and Television 1985-1999 Price Guide by Robert L. Smith

FSM's market-standard price guide is back with a new-look second edition, featuring over 2,400 listings of album titles with composers, label numbers, special collectible information and—most of all—estimated values. The listings are annotated to help collectors differentiate between originals and reissues, commercial albums and rare promos. Find out what's out there, what your prized rarities are worth, and how much you should expect to spend to fill out your collection. Author Robert L. Smith also surveys the present state of the market and provides a checklist for the top 50 collectible CDs.

Published by Vineyard Haven LLC, 154 pp., softcover. **\$17.95**



### NEW! MusicHound Soundtracks: The Essential Album Guide to Film, Television and Stage Music Edited by Didier C. Deutsch, Forewords by Lukas Kendall and Julia Michels

If you liked VideoHound's Soundtracks, you'll love this expanded second edition, featuring over 3,000 capsule reviews of soundtrack CDs—including compilations, shows and song collections. Many of the reviews are by FSM's regular contributors: Jeff Bond, Lukas Kendall, Andy Dursin, Daniel Schweiger, Paul MacLean. There are also helpful cross-indexes, lists of soundtrack-related websites, stores, record labels and publications, and composer interview snippets culled from FSM. It's the ultimate guide to every soundtrack under the sun. Published by Visible Ink Press, 872 pp., softcover. **\$24.95**



### Music from the Movies: 2nd Edition by Tony Thomas

This was the original film music book (from 1971), the "alpha" from which all others followed, telling the stories of Hollywood's most successful—if hitherto unknown—composers. This updated edition came out in 1997, shortly before the author's death. Composers covered (many with photos) are Stothart, V. Young, Green, Newman, Tiomkin, Waxman, Kaper, Rózsa, Steiner, Korngold, Hermann, Friedhofer, Raksin, Antheil, Thompson, Copland, North, Bernstein, Duning, Rosenman, Goldsmith, Mancini, Schifrin, Scott, Shire, Broughton and Poledouris.

Published by Silman-James Press, 330 pp., softcover. **\$19.95**

### NEW! The Score: Interviews with Film Composers by Michael Schelle

Some of FSM's best-ever features have been the interviews with film composers—the question-and-answer format gives the reader a sense of the personality involved. The Score (1999) is in that conversational tradition, featuring lengthy transcripts with Barry, Bernstein, Blanchard, Broughton, Chihara, Corigliano, Howard, Isham, Licht, McNeely, T. Newman, Shalman, Shore, Walker and C. Young. The author is himself a composer, and the conversations, while not wholly technical, pry deeply and precisely into the composers' ideas. Published by Silman-James Press, 432 pp., softcover. **\$19.95**



### NEW! The Album Cover Art of Soundtracks

by Frank Jastfelder and Stefan Kassel, Foreword by Saul Bass  
This 1997 coffee table book is a stunning collection of soundtrack LP covers. From paintings to photographs to designs, from westerns to blaxploitation to sexploitation, it's a gorgeous dossier of vivid artwork, with covers both ubiquitous and rare. The book is sized like an LP jacket (12" by 12"), allowing many of the best covers to be reproduced full-scale. Take a trip down memory lane, or experience these powerful images for the first time. This German-published book originally sold for \$29.95—it's now out-of-print, to boot, but we have obtained a limited number of copies for our faithful readers. Published by Edition Olms AG Zürich, 128 pp., full color, softcover. **\$24.95**  
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### The Music of Star Trek: Profiles in Style by Jeff Bond

This is the first-ever history of *Star Trek* soundtracks, from the original series to the movies to the new incarnations, by FSM's own Jeff Bond, with a foreword by *Star Trek II* and *VI* director Nicholas Meyer. Featured are interviews with composers Jerry Goldsmith, Alexander Courage, Fred Steiner, Gerald Fried, Leonard Rosenman, Cliff Eidelman, Dennis McCarthy, Ron Jones, Jay Chattaway, David Bell, Paul Baillargeon; producer Robert Justman; and music editor Gerry Sackman.

The book also contains an up-to-date, complete list of every score written for all four TV series; a guide to understanding how certain shows were tracked and credited; Classic *Trek* manuscript excerpts from Fred Steiner, Gerald Fried, Sol Kaplan and George Duning (in their own hand); and complete cue sheets from selected episodes and films.

Published by Lone Eagle Publishing. 224 pages, softcover, illustrated. \$17.95

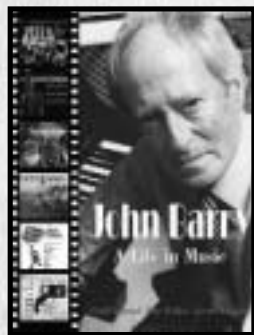


### A Heart at Fire's Center: The Life and Music of Bernard Herrmann by Steven C. Smith

Bernard Herrmann (1911-1975) stands as a towering figure in film music: not only was he the most influential film composer of all time, who scored such classic films as *Citizen Kane*, *Vertigo*, *Psycho* and *Taxi Driver*, but he was an irascible, passionate personality famous for his temper and outbursts. This 1991 book is the definitive biography of the legendary composer, covering his film, television, radio and concert work as well as his personal life: from his beginnings in New York City through his three marriages and many professional associations.

This book is actually still in-print, but it can be hard to find. It is a brilliant illumination of the musician and the man and probably the best film composer biography ever written.

Published by University of California Press. 416 pp., hardcover. \$39.95



### U.S. Exclusive—Only from FSM John Barry: A Life in Music by Geoff Leonard, Pete Walker and Gareth Bramley

This 8.5" by 10.75" tome is a definitive history of John Barry's music and career, from his earliest days as a British rock and roller to his most recent films and London concert. It is not a personal biography but rather a comprehensive chronicle of every single thing John Barry has ever done: from records to films to television to concerts, with plenty of primary source material from Barry and his many collaborators.

James Bond fans will be thrilled by the many behind-the-scenes photographs (from scoring sessions for *You Only Live Twice*, *Diamonds Are Forever* and *The Living Daylights*) and information relating to 007. In fact, Barryphiles overall will be astounded at what is probably the biggest collection of Barry photographs in the world, from all stages of his career—at work, at home, and at events. Also included is a complete film/discography and album and film artwork, some in full color.

Published by Samsom & Co., U.K. 244 pp., hardcover, illustrated. \$44.95

### Overtones and Undertones: Reading Film Music by Royal S. Brown

Royal Brown is best-known as the long-time film music columnist for *Fanfare* magazine, whose illuminating reviews have placed film music in a serious academic context as well as entertained with their sharp observations. *Overtones and Undertones* is his 1994 book, the first-ever serious theoretical study of music in film. It explores the relationships between film, music and narrative and chronicles the aesthetics of the art form through several eras. Key works analyzed are *The Sea Hawk* (Korngold), *Double Indemnity* (Rózsa), *Laura* (Raksin), Prokofiev's music for Hitchcock, and several scores for the films of Jean-Luc Godard. A supplemental section features Brown's probing interviews with Rózsa, Raksin, Herrmann, Mancini, Jarre, Schiffrin, Barry and Shore.

If you are a film student interested in writing about film music, you have to

read this book.

Published by University of California Press. 396 pp., softcover. \$24.95



### Dimitri Tiomkin: A Portrait by Christopher Palmer

This 1984 book (*T.E. Books, out of print!*) by the late Christopher Palmer is the authoritative study of legendary composer Dimitri Tiomkin (1894-1979). Long out of print, a few copies have surfaced from the U.K. publisher and are now for sale—when they're gone, they're gone! The book is hardback, 144 pp., and divided into three sections: a biography, overview of Tiomkin in an historical perspective, and specific coverage of his major landmarks (*Lost Horizon*, *High Noon*, the Hitchcock films, *Giant*, *55 Days at Peking* and many more). Also includes a complete filmography, 41 b&w photos, and 9 color plates. Rare!

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### Film Composers Guide 1997-1998 Fourth Edition Compiled and Edited by Vincent J. Francillon

This is the ultimate resource for finding out what composers have scored what films—over 2,600 composers cross-referenced with 25,000 films! Never be puzzled again. Also contains agency contacts, Academy Award winners and nominees, record company addresses and more. 8.5" by 11", 416 pp. Lone Eagle Publishing. Retail price \$55; Special to FSM readers:

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## backissues of FSM

### Volume One, 1993-96

Issues are 24 pp. unless noted.

Most 1993 editions are xeroxes only

\* #30/31, February/March '93 64 pp.

Maurice Jarre, Basil Poledouris, Jay Chattaway, John Scott, Chris Young, Mike Lang; the secondary market, Ennio Morricone albums, Elmer Bernstein Film Music Collection LPs; 1992 in review.

#32, April '93 16 pp. *Matinee* temp-track, SPFM '93 Conference Report, *Star Trek* music editorial.

\* #33, May '93 12 pp. Book reviews, classical/film connection.

\* #34, June '93 16 pp. Goldsmith SPFM award dinner; orchestrators & what they do, *Lost in Space*, recycled Herrmann; spotlights on Chris Young, Pinocchio, Bruce Lee film scores.

\* #35, July '93 16 pp. Tribute to David Kraft; John Beal Pt. 1: scores vs. songs, Herrmann Christmas operas; Film Composers Dictionary.

#36/37, August/November '93 40 pp.

Bernstein, Bob Townson (Varese), Richard Kraft & Nick Redman Pt. 1, John Beal Pt. 2: reviews of CAM CDs; collector interest articles, classic corner, fantasy film scores of Elmer Bernstein.

\* #38, October '93 16 pp. John Debney (*seaQuest DSV*), Kraft & Redman Pt. 2.

\* #39, Nov. '93 16 pp. Kraft & Redman Pt. 3, Fox CDs, *Nightmare Before Christmas* and *Bride of Frankenstein* reviews.

\* #40, Dec. '93 16 pp. Kraft & Redman Pt. 4; Re-recording *The Magnificent Seven*.

\* #41/42/43, January/February/March '94 48 pp. Elliot Goldenthal, James Newton Howard, Kitano & Randy Miller (*Heaven & Earth*), Rachel Portman, Ken Darby; *Star Wars* trivia/cue sheets; sexy album covers; music for westerns: '93 in review.

\* #44, April '94 Joel McNeely, Poledouris (*On Deadly Ground*); SPFM Morricone tribute & photos; lots of reviews.

\* #45, May '94 Randy Newman (*Maverick*), Graeme Revell (*The Crow*); Goldsmith in concert; in-depth reviews: *The Magnificent Seven* and *Schindler's List*; Instant Liner Notes, book reviews.

\* #46/47, June/July '94 Patrick Doyle, Newton Howard (*Wyatt Earp*), John Morgan (restoring Hans Salter scores); Tribute to Henry Mancini; Michael Nyman music for films, collectible CDs.

\* #48, August '94 Mark Mancina (*Speed*); Chuck Cirino & Peter Rotter; Richard Kraft: advice for aspiring composers; classical music in films; new CAM CDs; Cinerama LPs; bestselling CDs.

#49, September '94 Hans Zimmer (*The Lion King*), Shirley Walker; Laurence Rosenthal on the Vineyard; Salter in memoriam; classical music in films; John Williams in concert; Recordman at the flea market.

#50, October '94 Alan Silvestri (*Forrest Gump*), Mark Isham; sex & soundtrack sales; Lalo Schiffrin in concert; Morricone Beat CDs; that wacky Internet; Recordman on liner notes.

#51, November '94 Howard Shore (*Ed Wood*), Thomas Newman (*Shawshank Redemption*), J. Peter Robinson (*Craven's New Nightmare*), Lukas's mom interviewed; music of *Heimat*, *Star Trek*; promos.

\* #52, December '94 Eric Serra, Marc Shaiman Pt. 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPFM Conference Pt. 1, *StarGate* liner notes, Shostakovichs Anonymous.

#53/54, January/February '95 Shaiman Pt. 2, Dennis McCarthy (*Star Trek*); Sergio Bassetti, Jean-Claude Petit & Armando Trovajoli in Valencia; Music & the Academy Awards Pt. 1; rumored LPs, quadraphonic LPs.



#55/56, March/April '95 Poledouris (*The Jungle Book*), Silvestri (*The Quick and the Dead*), Joe Lo Duca (*Evil Dead*), Oscar & Music Pt. 2, Recordman's Diary, SPFM Conference Report Pt. 2.

#57, May '95 Goldsmith in concert, Bruce Broughton on *Young Sherlock Holmes*, Miles Goodman interviewed, '94 Readers Poll, *Star Trek* overview.

#58, June '95 Michael Kamen (*Die Hard*), Royal S. Brown (film music critic), Recordman Loves Annette, History of

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Soundtrack Collecting Pt. 1.

\*#59/60, July/Aug. '95 48 pp. Sex Sells Too (sexy LP covers, lots of photos), Maurice Jarre interviewed, Miklós Rózsa Remembered, History of Soundtrack Collecting Pt. 2, film music in concert pro and con.

#61, September '95 Goldenthal (*Batman Forever*), Kamen Pt. 2, Chris Lennertz (new composer), *Star Trek: The Motion Picture* (analysis), classical music for soundtrack fans.

#62, October '95 Danny Elfman Pt. 1, John Ottman (*The Usual Suspects*), Robert Townson (Varèse Sarabande), Ten Most Influential Scores, Goldsmith documentary reviewed.

\* #63, November '95 James Bond Special Issue! John Barry & James Bond (history/overview), Eric Serra on *GoldenEye*, essay, favorites, more. Also: History of Soundtrack Collecting Pt. 3, Davy Crockett LPs.

\* #64, December '95 Danny Elfman Pt. 2 (big!), Steve Bartek (orchestrator), Recordman Meets Shaft: The Blaxploitation Soundtracks, Kamen Pt. 3, re-recording *House of Frankenstein*.

\* #65/66/67 January/February/March '96, 48 pp. T. Newman, Toru Takemitsu, *Robotch*, *Star Trek*, Ten Influential composers: Philip Glass, Heitor Villa-Lobos, songs in film, best of '95, film music documentary reviews (Herrmann, Delerue, Takemitsu, "The Hollywood Sound").



#68, April '96 David Shire's *The Taking of Pelham One Two Three*; Carter Burwell (*Fargo*), gag obituaries, *Apollo 13* promo/bootleg tips.

#69, May '96 Music in *Plan 9 from Outer Space*; John Walsh's funny movie music glossary; Herrmann & Rózsa radio programs; Irwin Allen box set review; Bender's "Into the Dark Pool" column.

#70, June '96 Mancina (*Twister*), final desert island movie lists, Jeff Bond's summer movie column, *TV's Biggest Hits* book review.

#71, July '96 David Arnold (*Independence Day*), Michel Colombier, Recordman Goes to Congress, Bond's summer movie column.

#72, August '96 Ten Best Scores of '90s, T. Newman's *The Player*, *Escape from L.A.*, conductor John Mauceri, reference books, Akira Ifukube CDs.

#73, September '96 Recordman on War Film Soundtracks Pt. 1; Interview: David Schecter: Monstrous Movie Music; Ifukube CDs Pt. 2, Miles Goodman obituary.

#74, October '96 Action Scores in the '90s (intelligent analysis); Cinemusic '96 report (Barry, Zhou Jiping); Vic Mizzy interviewed.

\* #75, November '96 Barry: Cinemusic Interview (very big); Recordman on War

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Film Soundtracks Pt. 2, Bond's review column.

\* #76, December '96 Interviews: Randy Edelman, Barry pt. 2, Ry Cooder (*Last Man Standing*); Andy Dursin's laserdisc column, Lukas's reviews.

### Volume Two, 1997

*First color covers! Issues 32-48 pp.*

\* Vol. 2, No. 1, Jan./Feb. '97 *Star Wars* issue: Williams interview, behind the Special Edition CDs, commentary, cue editing minutia/trivia, more. Also: Bond's review column.

\* Vol. 2, No. 2, Mar./Apr. '97 Alf Clausen: *The Simpsons* (big interview); promotional CDs; Congress in Valencia; Readers Poll '96 & Andy's picks; Bender's Into the Dark Pool Pt. 2

\* Vol. 2, No. 3, May '97 Michael Fine: Re-recording Rózsa's film noir scores; reviews: *Poltergeist*, *Mars Attacks!*, *Rosewood*, more; Lukas's & Bond's review columns.

Vol. 2, No. 4, June '97 Elfman (*Men in Black*), Promos Pt. 2, Martin Denny and Exotica, *Lady in White*, the Laserphile on DVDs, obituary: Brian May, *The Fifth Element* reviewed.

Vol. 2, No. 5, July '97 Goldenthal (*Batman & Robin*), Mancina (*Con Air*, *Speed 2*), George S. Clinton (*Austin Powers*), ASCAP & BMI award photos; Reviews: *Crash*, *Lost World*.

Vol. 2, No. 6, August '97 Schiffrin (*Money Talks*), John Powell (*Face/Off*), Shaiman (*George of the Jungle*); remembering Tony Thomas: Summer movies, TV sweeps.

Vol. 2, No. 7, September '97 Zimmer vs. FSM (big interview, *Peacemaker* cover), Marco Beltrami (*Scream*, *Mimic*), Curtis Hanson (*L.A. Confidential*); Dursin's: Laserphile, Bender's: Film Music as Fine Art, Recordman.

\* Vol. 2, No. 8, October '97 Poledouris (*Starship Troopers*), Shore (*Cop Land*, *The Game*), Zimmer vs. FSM Pt. 2 (interview), Alloy Orchestra (scoring silent films), Golden Age CD reviews.

Vol. 2, No. 9, November/December '97 Arnold (*Tomorrow Never Dies*), John Frizzell (*Alien Resurrection*), Neal Hefti (interview), *U-Turn* & *The Mephisto Waltz* (long reviews), *Razor* & *Tie* CDs; begins current format.

### Volume Three, 1998

*Expanded format! Issues 48 pp.*

Vol. 3, No. 1, January '98 Williams Buyer's Guide Pt. 1 (*Star Wars* to *Amistad*), Mychael Danna (*The Sweet Hereafter*), *Titanic* music supervision, readers poll, laserphile, Silvestri lecture, Rykodisc reviews.

\* Vol. 3, No. 2, February '98 Glass (*Kundun*), Williams Buyer's Guide Pt. 2 (*The Reivers* to *Black Sunday*), David Amram (*Manchurian Candidate*), Goldsmith on Varèse, Pendulum CDs (interview & reviews), poll results, TV CDs.

Vol. 3, No. 3, March/April '98 *Titanic*/Homer essays, Best of 1997, Cinerama Rides Again, Remembering Greig McRitchie, Fox Newman Stage photos, Elfman Oscar Nominations.

Vol. 3, No. 4, May '98 Bruce Broughton (*Lost in Space*), David Arnold (*Godzilla*), Making the New *Close Encounters* CD,

Williams Buyer's Guide Pt. 3: Score Internationale, Laserphile, Downbeat (Ed Shearmur), Fox Classics reviews.

Vol. 3, No. 5, June '98 Mark Snow (*X-Files* feature), Classic *Godzilla* reviews/overview, Jay Chattaway (*Maniac*, *Star Trek*), Bruce Broughton Buyer's Guide Pt. 1, Downbeat (David Reynolds, Dennis McCarthy, Anne Dudley), SCL Conference Report.

Vol. 3, No. 6, July '98 Trevor Rabin (*Armageddon*), John Barry's London Concert, Burkhard Dallwitz (*The Truman Show*), Christopher Gordon (*Moby Dick*), Debbie Wiseman (*Wilde*), '70s soul soundtracks reviewed.

Vol. 3, No. 7, August '98 *South Park* (Adam Berry, Bruce Howell), *BASEketball* (Ira Newborn), *Taxi Driver* retrospective, BMI & ASCAP dinners, Bruce Broughton Buyer's Guide Pt. 2, Downbeat (Schiffrin, Bernstein, Legrand).

\* Vol. 3, No. 8, September '98 Lalo Schiffrin (*Rush Hour*), Brian Tyler (*Six-String Samurai*), Interview: Trevor Jones, John Williams concert premiere, ASCAP scoring seminar, Rykodisc CD reviews.

Vol. 3, No. 9, October/November '98 Erich Wolfgang Korngold: Biographer interview and book reviews; John Williams's Tanglewood film scoring seminar; Carter Burwell (interview), Simon Boswell, Citadel Records, Halloween laserphile.

Vol. 3, No. 10, December '98 *The Prince of Egypt* (Hans Zimmer, Stephen Schwartz), Emil Cmiral (*Ronin*); Holiday Review Round-



up: 50+ new CDs; Downbeat: Elfman, Young, Beltrami, Eldelman, D. Cuomo, Kamen.

### Volume Four, 1999

*Issues 48 pp.*

Vol. 4, No. 1, January '99 Music for NFL Films (Sam Spence), Goldsmith at Carnegie Hall, Danny Elfman Interview (*Psycho*, *Civil Action*, *A Simple Plan*), *Wing Commander* game music, book reviews, Indian funk soundtracks.

Vol. 4, No. 2, February '99 Goldsmith Buyer's Guide: The '90s, *The Exorcist* (the lost Schiffrin score), David Shire (*Rear Window* remake), Philip Glass (*Koyaanisqatsi*), TVT sci-fi CDs, promo CDs.

Vol. 4, No. 3, March '99 The Best of 1998: Essays by Jeff Bond, Andy Dursin & Doug Adams; Wendy Carlos interview; Goldsmith Buyer's Guide Part 2: The '80s; Hammer original soundtracks on CD, Recordman, Downbeat, *ST:TMP* CD review.

Vol. 4, No. 4, April/May '99 Franz Waxman: Scoring *Prince Valiant* (big article, photos, musical examples); 1998 Readers Poll; Goldsmith Buyer's Guide Late '70s: DIVX soundtrack festival report; John Barry bios

# FSM marketplace

reviewed: Charles Gerhardt obit.

Vol. 4, No. 5, June '99 *Star Wars*: *The Phantom Menace* scoring session report and analysis of Trilogy themes; *Halloween H20* postmortem; Downbeat: *Affliction*, *Free Enterprise*, *Futurama*, *Election*; Lots of CD reviews: new scores, Roy Budd, Morricone, TV, *A Simple Plan*.

Vol. 4, No. 6, July '99 Elmer Bernstein: *Wild Wild West*; George S. Clinton: *Austin Powers 2*; Goldsmith Buyer's Guide: Early '70s: USC film scoring program; CD reviews: *1984*, *Sword and the Sorcerer*, *The Mummy*, *The Matrix*, more.

Vol. 4, No. 8, September/October '99 Tribute to Stanley Kubrick: interview (Jocelyn Pook) and analysis of *Eyes Wide Shut*, plus Kubrick compilation review; Poledouris on *For Love of the Game*; Goldsmith Buyer's Guide: Late '60s; Jeff Bond's review/advice on Goldsmith concerts.

### Index

How much stuff have we printed in FSM? We're not even sure anymore. Here's a handy index of all reviews and articles through Vol. 3, No. 9, compiled by Dennis Schmidt. Cost: same as one backissue.

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(continued from page 36)

opposing styles. After this first vocal, the next track, "Lost in the City," introduces the sparse and methodical chamber ideas where Danna really focuses much of his compositional attention. In this specific track, disjointed arcos clash with pizzicati as woodwind sustains birth



string harmonics. This music is contrasted with the hypnotic drone sections (with the Gaelic vocals) as well as with several other kinds of source elements. "The Heart of a Child" and Danna's "Titles" are joined by "My Special Angel" (performed by Malcolm Vaughan and also rendered without accompaniment by Bob Hoskins on the album's final, tragic cut) and several archival/source-like pieces with intentionally bad sound quality. These tracks (as in "Cooking Show" and "Heart Strings") are flooded with hiss and pops and are terribly compressed. While all these elements are dated in various ways (and some also bring with them some unfortunate associations) Danna brings all the styles together with great care.

The snare drum is introduced in Danna's chamber settings in "Mother," where the pizzicato idea comes back and the bass pads turn foreboding. The snare continues on into "Factory Drive," where it's not quite together (perhaps intentionally) with the jagged string line. As the wet "Titles" track returns at the opening of "Savage Garden" the same music suddenly sounds more disturbing. In the heart of the album, this shiny superficial music is even more dark and

surreal than the disjointed and agitated chamber music of the second half of this track. There is some Bartók here (as director Atom Egoyan points out), and it's refreshing to listen to a score like this after barreling through 10 or 15 others that all use the exact same style and orchestrations.

"Message" stands as under-

score that doubles as a compelling chamber work. At the start of the piece, the pizzicato ideas are now joined by the wind solos on the melody (no longer restricted to swells and sustains) before a grotesque violin solo roars over snare and raw string accompaniment. Eventually, the grainy source breaks in for a few minutes before a distant and nightmarish version of the sappy "Titles" theme washes it away into nothingness. The solo pizzas then pick up the pieces before the woodwinds and snare re-enter to close the long track with Messiaen-like fortitude. (Danna also assaults the source that begins "Heart Strings," this time with a deathly drone that seeps in at the seams.) "Pain Will Wash Away" is very much like "Message." It continues to emphasize sevenths and ninths (and seconds) while working and re-working the motives and orchestrations of this vein of the score. The close of the track is the most consistently melody-driven part of Danna's chamber material and starts to take on the Carter Burwell/fable-like qualities of Danna's other work. Egoyan calls this score "the most adventurous soundtrack that Mychael Danna has composed for one of [his] films." Is *Felicia's Journey* as adventurous as the

percussive, bell-driven *Ice Storm* or even as bold as Danna's fairytale shaping of Egoyan's *The Sweet Hereafter*? Arguments for superiority could probably be made for any of the above. —J.W.

### An Ideal Husband ★★½

CHARLIE MOLE

RCA Victor 74321 66922-2

22 tracks - 50:04

In all honesty, Charlie Mole's music for *An Ideal Husband* sounds less like a film score and more like a dinner music/light musical theater hybrid. It's an interesting choice and quite useful in making Oscar Wilde's play more accessible. Director Oliver Parker, in his short liner notes, says that they hoped to achieve a sound "rooted in its period, but [subverted]... with touches of modernity," so it's no great shock to hear dashes of vibraphone, harps, and even some subtle synth work. However, most of the score's prominent moments reside in strings-with-piano settings.

The score's main theme is a recurring waltz that lilts its way through several cues with its sense of ballroom chromaticism. Mole maintains this light wafting atmosphere through a dependence on dance-like structures—a cake-walk here, a habanera there. Cementing these moments are some moodier—and more enjoyable—cues, usually for crystalline combinations of harps, vibes, bells and pizzicato figures. While the waltzes and so on certainly capture the up-front verbal balletics of Wilde's language, these more brooding cues best connect with the underlying depth, the true nature of the author's writing. It's too bad that these moments pass so quickly on the disc.

Also included are a few Hungarian dance band numbers (featuring Charlie Mole on violin), a Schubert lied, and dialogue snippets from the film. Unfortunately, they don't do much other than unnecessarily split up the disc with their odd placements and are best left programmed out.

—Doug Adams

### The Winslow Boy ★★★

ALARIC JANS

DRG 12617

20 tracks - 36:54

*The Winslow Boy*, adapted and directed by David Mamet from a play by Terence Rattigan, tells the true story of an upper-class English boy accused of pilfering a few shillings and the ensuing legal battle to clear his name. Granted, one would have a hard time imagining this film with any style of music outside of the presumptive terms that usually govern this kind of buttoned-down English storytelling, but that doesn't mean it couldn't be done. Unfortunately, Alaric Jans's sternly determined, under-tempo, string-dominated score—which is well-executed on its own terms—is hardly revolutionary in its evocation of British bluebloods and their tribulations. The opening theme, with its halting and obvious allusions to Elgar, consists mainly of stressed tonal suspensions and slowly arcing phrases. From there the score develops out of a handful of brief tonal motives and some especially (and enjoyably) thick string orchestrations. All of this, of course, provides the necessary sheen and brow-knitting for the film's proceedings, but its consistent density and conformity to a tired trend tend to bog down even a half hour of disc time.

The few tracks that do fall outside the mold—such as the skipping (ever so slightly) chromatic ostinatos of "Late for Appointment" and the Debussy-esque whole-tone tinges in "Desmond Tells a Secret"—help to spike things up, but not enough. On the upside, Jans comes across as particularly adept at weaving his motives together to create a cohesive final product. Here's hoping that his next work is provided a more expansive—and less pigeon-holed—canvas.

The CD's sound is pleasantly warm, and the package is handsome, though with ridiculously useless liner notes that manage never to mention the composer



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sion.

—D.A.

**Flood ★★★½**

JOCELYN POOK

Virgin America 7243 8 48150 2 8

12 tracks - 54:13

**E**yes *Wide Shut* composer  
Jocelyn Pook's debut 1997  
album (not a soundtrack) enti-  
tled *Deluge* gets its first U.S.  
release under the title *Flood*,  
because Americans do not know  
what a "deluge" is. Pook's main  
idea for this music was "the  
linking of the two millennia  
[1000 and 2000]... by means of  
myth, legends, and fears about  
the end of the world." The  
material, much of which was  
actually composed in 1994, com-  
bines early church music tech-  
nique with the likes of Arvo  
Part. There's a consistency from  
piece to piece on this album that  
makes the music come together  
as one large work, which is com-  
mendable.

Pook uses only a few recur-  
ring elements to unite and drive  
this music. Ominous bass pedals  
introduce and ground most of  
the individual pieces. Sometimes  
these pedals remain throughout  
an entire track, while other  
times they become part of a slow  
and methodical bass line. I can't  
help but wonder if the pitches of  
these various pedals (from track  
to track) combine to consum-  
mate some greater architectural  
scheme. Pook also samples  
sounds ranging from bird calls  
to water droplets to a J. Robert  
Oppenheimer speech. She inte-  
grates them sparingly so they  
don't seem like they're there  
just to take up time or space.  
Pook's melodic and harmonic  
material is usually derived from  
serene church vocals that are  
contrasted and combined with  
raw, Middle Eastern-sounding  
folk singing over slow-moving  
string chorale passages.  
Rhythmic or melodically orient-  
ed Minimalist patterns some-  
times substitute for the chordal  
string sections.

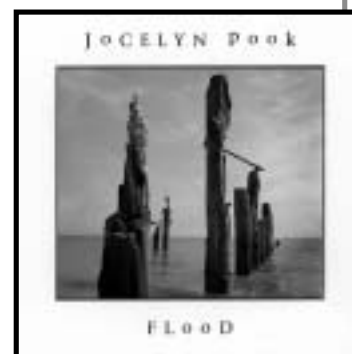
Pook stays faithful to her  
material and to her intentions  
as the album never degenerates

into dramatic or hip-modern  
music. Her combinations of  
ancient and modern techniques  
are precise. She's not just taking  
a homey beat, and plastering it  
against plainchant, wildly shout-  
ing "here is your bloody modern  
Pook!" "Requiem Aeternam"  
introduces most of the key ele-  
ments in the *Flood* album. The  
pedal point, sampled apocalyptic  
bird calls and Middle Eastern  
vocals all sound within the  
opening section. Pook's early  
church music vocals carefully  
incorporate qualities of the exot-  
ic voice work later in the track.  
The melismatic passages  
(including counter-tenor) of  
"Romeo and Juliet" further  
emphasize the Medieval quality  
of the melodic material, but cer-  
tain dissonances created by  
motion over the string accompa-  
niment would never have been  
accepted back when the style  
was first in use. "Oppenheimer"  
features some more straightfor-  
ward combinations of the two  
separate entities (church and  
exotic vocals), posing a pure,  
sacred choir over the wailing  
Middle Eastern vocal. The half-  
step descents in the bass and  
the combination of religious  
music with Middle Eastern  
scales and styles make the clos-  
ing choral section of  
"Oppenhemier" easily compara-  
ble to Carter Burwell's work in  
scores like *Fargo*. This choral  
section is reiterated to close the  
album in the final track,  
"Flood."

Pook's publicity surge is due  
mainly to Stanley Kubrick's  
fondness for this album. He  
used her material in *Eyes Wide  
Shut* in the same basic manner  
that he used György Ligeti's—  
she just happened to be alive.  
While Kubrick did have Pook  
write some more music specifi-  
cally for the film, she never even  
saw the script, instead working  
based on his descriptions and  
instructions to create concert-  
like mood pieces. One can't help  
but wonder if some of the criti-  
cal lauding Pook is receiving is  
misdirected and actually meant  
for the Ligeti, since it was the  
main element of the score (and  
would seem more aptly dubbed a

"brilliantly disturbing score"—  
*LA Times*). Regardless, not only  
is Pook's music effective in *Eyes  
Wide Shut*, it is even better at  
home on this album. "Masked  
Ball" (originally titled  
"Backwards Priests"), uses sam-  
ples of backwards chanting  
(which retains some semblance  
of pitch) over a painfully slow-  
moving chordal string passage  
that's happily disconcerting and  
at times epic (capturing some-  
thing of an Ives quality). This  
music settles much better into  
the heart of *Flood* than it does  
scattered amongst the Ligeti  
and other source pieces of *Eyes  
Wide Shut*.

—J.W.



**The Paradine Case: Hollywood  
Piano Concertos by Waxman,**

Herrmann, North ★★★½

Koch International 3-7225-2H1

11 tracks - 50:51

**F**or this Koch album, James  
Sedares and the New  
Zealand Symphony Orchestra  
(with David Buechner as a  
soloist) perform five piano works  
by renowned Hollywood com-  
posers. Considering just how  
often original piano concertos  
are required for movie plots, it's  
amazing how few of them ever  
get recorded—aside from the  
multiple versions of the  
"Warsaw" and "Spellbound"  
concertos. Elan's CD with  
Santiago Rodriguez is one of the  
few exceptions, and this Koch  
re-release (originally issued in  
1995) is a worthy companion.  
Some might carp about the fact  
that over half the CD is piano  
music (and not all concertos,  
despite the sub-title) by film  
composers but not written for  
movies, but two of the real trea-  
sures fall into that category and

both are world premieres.

Franz Waxman's "Rhapsody for Piano and Orchestra," based on his music from *The Paradine Case*, was previously recorded around the time of the film. Waxman himself conducted it for RCA, a recording which was reissued on LP in 1979 by Entr'acte Recording Society. The rhapsody is Waxman at his most melodic, recalling much of *Rebecca* and foreshadowing *A Place in the Sun*, but eschewing the dramatic flourishes and punctuation of those two and most other Waxman scores (until the very end), deftly sliding into some slightly gooey strings each time a crescendo threatens to peak. Given the unresolved nature of Gregory Peck's obsession in the film, this is clever composing—maybe too clever for its own good. It may take several hearings for this slippery and subtle piece to work its way under your skin.



If, with the Waxman, Sedares and Buechner add just a bit of spin by emphasizing the averted climaxes, on Bernard Herrmann's "Concerto Macabre" from *Hangover Square* they rethink the well-known Charles Gerhardt interpretation (a recording which Herrmann supervised) by lingering on its more lyrical opening passages. Even so, their version clocks in at a minute less due to a more vividly demented performance in the scherzo and finale. Gerhardt's more consistently thundering approach is valid, given the plot circumstances the music originally served, but this version substitutes a more subdued—and

arguably more unsettling—menace for the crash and flash, creating more contrast between the sections. That subdued quality may not be entirely due to performance choices. The sound quality on these first two pieces seems somewhat distant and muffled. For a comparison I listened to my CD of the Gerhardt album; when a 25-year-old ADD recording seems crisper than a recent DDD, something is amiss.

The sound sparkles, however, on the solo piano pieces: Waxman's "The Charm Bracelet" (heard in its chamber orchestra setting on *Goyanna*, another Koch release) and Herrmann's monolithic "Prelude for Piano," the world premiere recording of a short and possibly unfinished piece. The sound is also markedly better on another first-time recording, Alex North's delightful "Concerto for Piano and Orchestra with Trumpet



Obligato." The pensive and silvery middle movement has a luxurious romanticism coloring its bluesy underpinnings. This movement is bracketed by two which plunge wholeheartedly and unabashedly into jazz. The first alternates insouciant brass with frisky piano romps; although the composition predates Leonard Bernstein's *West Side Story*, it has much the same tone. The final movement returns to the feel of the first, but with a dramatic urgency, relieved by carefree passages. Here the recording quality and the performances coalesce into a dazzling whole. You may be drawn to this CD by the Waxman and Herrmann pieces

only to find that the North rapidly becomes your favorite. Sedares's tempos throughout are incisive, even on the languid "Rhapsody," and Buechner's playing is sensual, full-blooded and altogether marvelous. Only the slightly inferior sound is a drawback. —Harry H. Long

### The Back to the Future Trilogy ★★★

ALAN SILVESTRI

Varèse Sarabande 302 065 950 2  
20 tracks - 53:08

Varèse Sarabande's *Back to the Future Trilogy* is remarkable in several regards. First of all, it compiles a wealth of brilliantly composed Alan Silvestri material on one long-overdue CD. Secondly, some of the most vital musical ideas from the trilogy go all but unrepresented on this album. Then there is the re-recording issue, which some might find to be most important. The *Back to the Future III* music on this album is from Varèse's original soundtrack. It is, naturally, quite acceptable. John Debney's re-recordings, on the other hand, are nothing short of atrocious. Finally, the most interesting aspect of this album is that countless cues are markedly different from the versions recorded for the film.

This review will not take the time to revere Alan Silvestri's music for the *Back to the Future* trilogy (which remains Silvestri's masterpiece to date). Sadly missing from this compilation is the parking lot chase music from the first film. Also, there is little music representing Biff Tannen and the dark underpinnings of the second film. Much of the music chosen to represent *Back to the Future II* on this album is already covered more effectively by the selections from the original film. This does bring up an important side note: The *Back to the Future II* album that has been available does not in any way satiate the thirst for an OST of the original film. People who feel that the two scores are the same are just not familiar enough with the material, instead perhaps focusing on the

consistencies in the scores (like the main theme and several other endearing motives). Such a dismissal would be like saying that having *Empire Strikes Back* makes *Star Wars* irrelevant.

The re-recordings by John Debney and the Scottish Royal Philharmonic are not acceptable. Debney's work for Varèse has been consistently underwhelming. He can be counted on to take every other track at a painfully slow tempo. In his *BTTF Trilogy* he also takes the slow sections too fast. *Back to the Future* is a body of work that includes a great deal of material that's difficult to play to begin with. Debney likely tried to accommodate for this difficulty level, but his improper tempos added other problems (e.g., in phrasing) for the orchestra. There are extended portions of this album where even the lay person will hear various sections of the orchestra fighting each other. The sound quality is almost as inadequate as the playing. The mixing is unfaithful to the original score and the sense of scoring stage proximity is replaced with a bland, concert hall wash of sound. Comparing the re-recording with the OST back-to-back is an astounding experience. It will surely make all Silvestri fans appreciate (if they don't already) how important a good performance is.

The best part about the *BTTF Trilogy* is the chance it gives listeners to hear alternate takes of their favorite cues. There are different endings, missing parts, and bad mixing that enables us to hear lines that we couldn't before. For instance, the "Skateboard Chase" ends differently than it does in the film, lacking the rousing main theme as Marty runs Biff's car. Perhaps Silvestri originally intended to play through that moment in the movie; this chase scene is also missing the important "tinkly descending motive" at the beginning. Also, the *BTTF III* teaser attached to the end of the second film ("The West") now ends with a more quaint and peacefully orchestrated

cadence (mainly the same chords though). The piano is not miked nearly high enough, so all the keyboard-driven sections from the OST are completely lifeless in this recording. Finally (and not that there aren't many other differences), in "Clock Tower Pt. 1," the toms are inexplicably left out of the percussion ostinato and an important snare line is shockingly dropped from the ending. The snare drives that entire section in the OST.

Each individual difference brings up its own questions. Were the parts used for this re-recording simply early versions or just parts that did not reflect changes made by Silvestri on the scoring stage? Or were certain parts never written in to the score? Was Debney even aware of the changes? Should someone with knowledge of the original score be hired to supervise a re-recording? Or is all of the above just the result of Varèse trying to do in two takes what Silvestri would have done in six for the movie?

Despite its faults, this exciting album has something for everyone. Film/orchestral music fans will be pleased because the music is loud, raucous and entertaining even in this watered-down state. Silvestri fans who are not familiar with BTTF will be thrilled to have a recording of a track like the "Clock Tower" scene. And—for the small group of people who know how truly terrible a rendition Debney has given us, there are the startling changes in various tracks. At the least, we can have some fun musing over how, when and why these changes were made. —J.W.

### Muppets from Space ★★½

JAMSHIED SHARIFI  
Varèse Sarabande VSD-6060  
20 tracks - 37:49

If you're looking for a repeat of the winsome vibe of Kermit the Frog singing "It's Not Easy Being Green," you're likely to be in for a disappointment while spinning this disc of music from the latest Muppets movie. Jamshied Sharifi (a name that's fairly Muppetesque itself) pro-

vides a score for this picture (with the assistance of Rupert Gregson-Williams) that is less a sly riff on current overblown trends in blockbuster science fiction scoring than a simple compendium of the clichés of the genre, which stand uneasily alongside a lot of funk-up jazz and mickey mousing for the film's numerous comedy sequences—and there's not a song in sight. The serious sci-fi stuff can be listened to as almost a companion piece to scores like *The Phantom Menace* as well as the heavy-handed conspiracy vibe of last year's *X-Files: Fight the Future*. "The Ships Arrive" is an almost blow-by-blow and probably fully intentional rip-off of Alan Silvestri's climactic music from *The Abyss*, which wasn't particularly original itself. The final few cues in general are full of acceptable sci-fi bravado, often recalling David Arnold's work on *StarGate*, and the "oooh"-ing choir of "Gonzo's Goodbye" might as well have been lifted verbatim from the latest James Horner tearjerker score. The quirky comedy music, however, is just plain annoying in any context and had me reaching for the Excedrin.

Bereft of the sights of Muppets cavorting in big-budget sci-fi trappings, all the music here has to be taken at face value rather than in the comic milieu for which it was intended, which leaves the CD as a mish-mash of completely incompatible styles. If you loved the movie (and box-office receipts indicate most of you never even saw it) you might find this CD fabulous—otherwise, beware. —J.B.

### Anywhere But Here ★★★½

DANNY ELFMAN, VARIOUS  
Atlantic/20th Century Fox 832334-2P  
15 tracks - 59:35

After 14 tracks of songs, a 7:35 Danny Elfman suite opens in a *Good Will Hunting* mode but turns out to be much nicer. The melody is less awkward and the accompaniment takes on the ethereal qualities of Morricone's high string layering. The next section is based on a repeating six-note motive for

solo, wordless female voice rocking stoically over pop guitar progressions. It eventually breaks into a short but cathartic concluding phrase. This is reiterated in a more complete version (especially the conclusion) at the close of the suite. It's a satisfying finish thanks to its introduction earlier on. This kind of music is what happens when an actual composer (like Elfman) chooses to write a song (albeit wordless in this case). It's anything but run of the mill, and despite its simplicity and predictability is damned close to inspiring.

It is hard to say if this suite is representative of the whole score, but it's a great piece that flows by quickly. In truth, this little suite makes me want to see the film, but as I understand it, Natalie Portman refused to do her nude scene in *Anywhere But Here*. Then, instead of removing the actress who obviously wasn't right for the part, the script was changed to accommodate her. I will fail to generate box-office revenue for such a film. —J.W.

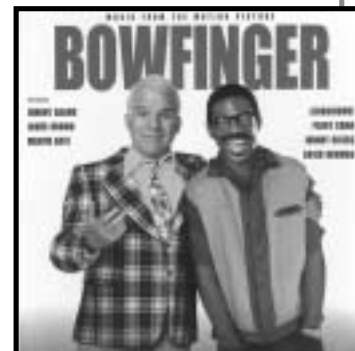
### Bowfinger ★★½

DAVID NEWMAN, VARIOUS  
Varèse Sarabande VSD-6040  
12 tracks - 41:26

David Newman's work on *Bowfinger* is well-represented on this Varèse album, which features six Newman tracks totaling 18:21. Short segments of music are combined into longer tracks, so the six album selections could actually be considered more. However, many of these tracks are quite similar to each other so their various groupings are not that disconcerting despite the lack of any transitions.

Newman's score incorporates various '70s funk elements including Hammond organ solos, brass and sax doublings on characteristic lines and wah-wah guitar. For the most part the funk is used to play through scenes with a basic source effect. Newman seems comfortable enough with the necessities of the genre but there is little of the exceptional sort going on

here. His grooves aren't particularly memorable and the motives are even less so. The segments are similar in tone, making the only real interest arise from which player will take the next solo.



"Chubby Rain" and the later tracks on the album use more standard underscore elements in combination with the funk properties already established. In fact, "Clothing Store/Daisy Rescues Kit" even resorts to Newman's cartoon scoring style with its unisons and syncopated patterns (though still over a backbeat). At about 1:40 into "The Observatory," Newman brings in a more urgent, octave scaling bass motive that drives the section via more traditional dramatic means than the jam session approach in the earlier tracks.

The final cut on the album opens with a string chorale and is unlike anything else represented. It comes a bit out of left field but it's still nice to hear David Newman's original voice creep back now and then. The conclusion of the track has some of the jarring but smile-inducing modulations that made Newman's style easily recognizable in the '80s. Overall much of *Bowfinger* seems to be throwing a mood (achieved as it would be with source material) over a scene as opposed to doing anything specific for individual nuances in the picture. As an album it is not very long but still wears out its welcome due to its repetitive nature. The CD begins with six source songs, including "Super Bad, Super Slick" by James Brown. —J.W.

FSM



## DOWNBEAT

(continued from page 19)

Rupert was something of a rebel while studying, and admits to having been thrown out of as many schools as he got scholarships to attend. "To be honest, being thrown out was probably the best thing that could have happened to me at the time. I'd gotten all the basic knowledge I needed. I was taught to play counterpoint at the age of nine and, as I mentioned, I was head chorister at St. John's in Cambridge—but I tended to get myself into all sorts of trouble which I won't go into here!" Ultimately, Rupert chose the path of rock and roll, and during the 1970s and 1980s he worked with many bands, most of which were unsuccessful.

It was after a fateful meeting with composer Richard Harvey that the direction of his career began to change. "Richard and I were quite into ethnic music—I still go all around the world collecting weird and wonderful musical instruments—so we hit it off right away. But, while I was growing up, I always loved films, and I was especially enthralled by the cinematic use of the classical repertoire, with things like the use of music by Mahler in *Death in Venice*, and I've always been a fan of people like John Barry and, more recently, Thomas Newman. When Richard got the opportunity to do some work for British TV, I

jumped at the chance to work with him. I sort of saw it as my way in." Rupert and Richard would go on to work in collaboration with Elvis Costello on projects such as Alan Bleasdale's *GBH* and *Jake's Progress*, and Gregson-Williams looks back on the experience with fondness. "It was a great apprenticeship," he says. "I learned more advanced orchestration simply from listening to the music Richard was writing, and it really helped me work my way up through the ranks and get experience in the art of scoring."

Gregson-Williams's solo breakthrough was a British movie called *Urban Ghost Story*, directed by newcomer Genevieve Jolliffe. Despite the title, Gregson-Williams claims that this was not a horror movie, but a drama. "It's an adolescent coming-of-age story, but it's quite tragic and traumatic. The lead character is very misunderstood by her family, and spends a lot of the movie getting in trouble with the law, and having experiences with drugs and alcohol and sex. It's powerful stuff, and the filmmakers were great. It's just a shame that it got such a limited release. So far, it's only been released in Scotland, but it looks as though it's going to be released elsewhere shortly." Gregson-Williams felt that the score needed to be quite small in scale, and wrote 50 minutes of original music mainly for flutes and piano.

### From Rock Songs to Stone Tablets

Other small scale projects for television followed, but Gregson-Williams maintains that working with Hans Zimmer on *The Prince of Egypt* is still the greatest moment of his career to date. "Hans is an icon," he claims, "and in my opinion many of the criticisms aimed at the whole Media Ventures setup are totally unfounded. The first most common misconception is that, to be blunt, everyone else does the work of writing themes, while Hans takes all the credit. Well, I spent three months working with Hans in Los Angeles on various scenes for *The Prince of Egypt*—the sandstorm sequence where Moses is awoken by a camel, and the 'Death of the Firstborn' sequence—and all the themes there were written by Hans. My job was to take the thematic content that Hans had come up with, and work it into my own music for the scene. There was a lot of discussion, a lot of debate about the contextual meaning behind the film and how the music relates to that, but the ultimate driving force was Hans. To see him at work, being creative, and being in that atmosphere was wonderful. Plus, Hans is a phenomenal orchestrator. That's something people don't realize.

"The 'Death of the Firstborn' sequence was actually the most difficult one to get right," he continues. "It's the scene where Moses and Ramses are reminiscing about their past relationship, and despite this the two still end up fighting—and Moses then invokes the final plague, causing Pharaoh's son to die. That

moment was very poignant, and I thought Hans captured the tragedy of the scene wonderfully through Tony Pleeth's cello solo. But immediately preceding that was the incredibly eerie part where all the mist comes down from the sky and starts snaking around the streets of Cairo. My job was to make sure that the scene was appropriate, but not overblown, so I took the music down and down and, in the end, all you hear is a soft exhalation of air as the first-born children die. It's really quite disturbing, but I think it works well.

"The other misconception is that the technology is taking over and getting in the way of true creativity. But you have to look at it like this: the technology and the state-of-the-art synthesizers are just tools of the trade. You still need the musical know-how in the first place. I mean, you've just got to look at the people there—Harry, John Powell, Gavin Greenaway. They're all fantastic musicians and composers in their own right, and they have access to the best musical technology money can buy. It's not the technology doing the work. The technology is there to assist and enhance and make the job easier. If you can afford it, why not use it? Surely, that's the whole point. I personally find that having a decent and technologically advanced studio increases my musical output immensely. Using sequencing software—Steinberg's Cubase—allows me to speed up my creative processes in short periods of time, and I can quickly produce a version of the score for a director before recording the score with live or sampled instruments."

### Scratchin' to Scratch Backs By

Gregson-Williams's latest score is for the British romantic comedy *Virtual Sexuality*. He was initially approached to score the film by his agent, Maggie Rodford at Air-Edel, who had been contacted by director Nick Hurran (creator of critically acclaimed *Remember Me?* and *Girls' Night*). "I didn't know Nick beforehand, but I knew of him, and when Maggie came to me and said that she thought this film was available, I jumped at the chance."

The film stars Laura Fraser as Justine, a frustrated 17-year-old girl who, after a last-ditch attempt to finally lose her virginity with the school stud (Keiran O'Brien) goes sadly wrong, visits a virtual reality trade fair with

**Working  
with Zimmer  
on PRINCE OF  
EGYPT was  
wonderful, says  
Gregson-  
Williams.  
"Hans is an  
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her nerdy pal Chas (Luke De Lacey). At the fair, Fraser ventures into the state-of-the-art Narcissus Make-Over Machine and creates a digital image of her dream-man inside. However, a technical malfunction causes an explosion and somehow the image comes to life in the shape of Jake (Rupert Penry-Jones), a problem confounded by the fact that despite his hunky good looks, he has Justine's mind and memories.

Gregson-Williams describes his music for *Virtual Sexuality* as “camp, hip-hop, freestyling DJ fun,” a summary that score fans are highly unlikely ever to hear again. Working with the popular British DJ Ad, Gregson-Williams wrote 40 minutes of original music over the course of six weeks, and created three distinct themes: a funky “conceptual” theme for the lead characters, a romantic theme for Justine and Jake, and an intentionally overblown “baddies” theme to accompany the escapades of the nefarious Narcissus creators, who want to kidnap Jake for their own gain. Although much of the score is synthesized, Gregson-Williams worked with several live and sampled acoustic instruments, including country fiddles, jazz trumpets and harmonica. The score’s gimmick comes through the use of hip-hop-style “scratching,” a technique created by rappers in the late 1980s, which gives the score something of a retro feel.

One of the problems Gregson-Williams faced was the proliferation of pop songs used throughout the film, many of which were placed because of the contractual obligations of the film's producers. "Basically, I tried to work my score in and around the songs as best I could. EMI, who are releasing the soundtrack, were obligated to promote a new young group called Pocket Size on this film, so I had to be flexible. A lot of the work was done in almost improvisatory fashion, with myself and Ad and the other soloists working together almost like a jam session. I did actually write a song based on my main theme, but it was dropped from the movie." The soundtrack, released in the U.K. last July, features two short tracks of Gregson-Williams's score, along with a dozen or so pop songs.

After finishing work on *Virtual Sexuality*, Gregson-Williams collaborated with composer Jamshied Sharifi on the new movie from the Henson studio, *Muppets from Space* (several of Rupert's tracks are represented on the score album). He is also hoping to start work on three new films: a comedy about the counterfeiting business, a gangster thriller, and a horror movie with spiritual overtones (which would allow Gregson-Williams to combine his three passions into one score—orchestra, chorus and ethnic music). —Jonathan Broxton

Thanks to Glen Aitken, Pete Briggs and Rupert  
Gregson-Williams. FSM

**PETER THOMAS**

(cintinud from page 23)

soundtrack a totally new pulse. He, who started to compose with the stylophone<sup>1</sup>, has proven that film music does not always have to follow a traditional path. Sylvester Levay, a really super great man (Hungarian) played piano with me in The Peter Thomas Sound Orchestra. He made his own way, he knows how to compose, he is crazy; I know his *Airwolf*.

JB: *I would like to hear more of your film work; nonetheless my favorite of what I have heard is Space Patrol. I think it is an extremely exciting score, as good and as wild as anything by Morricone or anybody you'd care to name. Any comments about your music for this series?*

PT: That was produced live, not dubbed, which, musically, is today very difficult to reproduce. However, despite being so peculiar, it is still within an audible sound range. My dream is to continue to produce things like that, possibly in the U.S. I can produce such a CD in two and a half days and mix it in one day. Maybe someone who will be reading this might be interested in such a project—I am available.

JB: *How much creative autonomy did you typically have on your many film assignments?*

PT: I was lucky enough to have fantastic

directors. They gave me totally free rein with my composing. They stated their requests where they would like to have music and what kind. This approach is very helpful for a composer.

JB: Which compositions do you consider to be your greatest accomplishments?

PT: For a very long time I have loved the music of *Uncle Tom's Cabin*; the theme song for Eartha Kitt and *Happening in White*; [directed by] Gunther Sachs; *Chariots of the Gods*.

The future will still contain the special sounds of Peter Thomas. The Bungalow reissue of the *Space Patrol* soundtrack is apparently a critical hit in England. The American band Combustible Edison has collaborated with Peter and produced a single called "Bluebeard," and Matthias Künnecke and Stefan Kassel have released the very hip and wild Thomas collection called *Moonflowers and Mini-Skirts* (Marina MA 39). FSM

1. The stylophone is a miniature monophonic electronic keyboard instrument developed by Brian Jarvis in 1967; it was originally intended as a toy.
2. Sylvester Levay wrote the theme for *Airwolf*, an American TV series, and also did the arrangements on Moroder's *Cat People*.
3. Happening in White is an unreleased mid-'60s "ski-bum" flick, directed by Bridgitte Bardot's old boyfriend, with a great Thomas score.

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# You've Got Awards!

LIFE IS BEAUTIFUL FOR SONGWRITERS AND COMPOSERS WHEN THEY GET PAYBACK AT THE BMI FILM AND TELEVISION AWARDS, HELD MAY 19, 1999



**UNDERCOVER OP:**  
Breakout composer Elia Cmiral (*Ronin*) stands tall with BMI's President and CEO, Frances W. Preston.



**H-E-E-E-R-E'S JOHNNY:**  
John Williams (*Saving Private Ryan*, *Stepmom*) strikes a pose while accepting the Richard Kirk Award for Outstanding Career Achievement.



**BROADCAST NEWS:**  
Television composers Mike Post (*NYPD Blue*, *Law & Order*), Ian Dye (*NYPD Blue*), Vice President Alison Smith (BMI, Performing Rights), and composer Danny Lux (*Ally McBeal*) gather after the ceremony (top).



Mark Mothersbaugh (*The Rugrats Movie*) leaps from small to big screen (left).

## 1999 Film Music Award Winners

David Arnold <i>Godzilla</i>	Thomas Newman <i>The Horse Whisperer</i>
Chris Boardman <i>Payback</i>	Alan Pasqua <i>The Waterboy</i>
Don Davis <i>The Matrix</i>	Trevor Rabin <i>Armageddon</i>
Randy Edelman <i>Six Days, Seven Nights</i>	<i>Enemy of the State</i>
George Fenton <i>You've Got Mail</i>	Lalo Schiffrin <i>Rush Hour</i>
Richard Gibbs <i>Dr. Doolittle</i>	Stephen Warbeck <i>Shakespeare in Love</i>
Jerry Goldsmith <i>Mulan</i>	Harry Gregson-Williams <i>Enemy of the State</i>
Michael Kamen <i>Lethal Weapon 4</i>	Antz
Mark Mothersbaugh <i>The Rugrats Movie</i>	John Williams <i>Saving Private Ryan</i>
	<i>Stepmom</i>





**A FISTFUL OF AWARDS:**  
TV composer Marty Davich (*ER*) accepts with BMI's Doreen Ringer Ross (above).

BMI's Rick Riccobono spots composer Laura Karpman as she takes three awards for *The Living Edens* series (below).



# BMI

## Score Two

In addition to the Film and Television awards, here are a few other noteworthy faces from the past seasons...



**GO, BABY, GO:**  
Director/Cinematographer Doug Limon and Julianne Kelley honored composer BT at a screening of their film *Go*.



**OSCAR, OSCAR:**  
BMI held a luncheon to honor Academy Award-winning composer Stephen Warbeck (*Shakespeare in Love*), who was joined by John Tempereau (Soundtrack Music Associates); Ringer Ross (BMI), Cathy Schleussner (SMA), and Ray Yee (BMI).

## 1999 Television Music Award Winners

Dennis C. Brown <i>Dharma &amp; Greg</i>	Bruce Miller <i>Becker</i>
Marty Davich <i>ER</i>	Frasier <i>Frasier</i>
Ian Dye <i>NYPD Blue</i>	Chuck Norris <i>Walker, Texas Ranger</i>
Steve Hampton <i>Just Shoot Me</i>	Darryl Phinnessee <i>Frasier</i>
Robert Israel <i>20/20</i>	Mike Post <i>Law and Order</i>
Kevin Kiner <i>Walker, Texas Ranger</i>	Bennett Salvay <i>Providence</i>
Korbin Kraus <i>Just Shoot Me</i>	W.G. "Snuffy" Walden <i>Providence</i>
John Lennon <i>Providence</i>	The Drew Carey Show <i>The Norm Show</i>
Marc Lichtman <i>Touched By an Angel</i>	Tirk Wilder <i>Walker, Texas Ranger</i>
Paul McCartney <i>Providence</i>	Allee Willis <i>Friends</i>

LALO SCHIFRIN



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**Dirty Harry Anthology**  
\$12.95 (#003)

From the classic film series starring Clint Eastwood, Dirty Harry Anthology includes music from DIRTY HARRY, SUDDEN IMPACT, and MAGNUM FORCE with cues never before released on record.



**Film Classics** \$12.95 (#001)

This live recording celebrates 100 Years of Cinema. Includes some of the most beautiful songs and memorable music ever written for films.



**Something To Believe In** \$12.95 (#008)

Schifrin's symphonic score combines many styles: POP- Placido Domingo sings the title song: "We're In This Together" by Simply Red; CLASSICAL- Schifrin's Piano Concerto #2 U.S. release 1999.



**Rush Hour** \$12.95 (#005)

Schifrin's score, a blend of funky urban grooves and exotic Chinese instrumentations, puts the kick behind every wise crack and close call. Main theme sets the stage with a wildly exciting collage of guitars, Asian scales, and a driving beat.



**The Osterman Weekend**  
\$12.95 (#010)

The ultimate Sam Peckinpah thriller about financial and political corruption. Schifrin's score parallels this illusion/reality world and propels the tension to an explosive ending.



**The Eagle Has Landed** \$12.95 (#009)

LALO SCHIFRIN'S thrilling score to "The Eagle Has Landed" - a classic WWII film, reflects the obsession, danger, and growing urgency of the Nazi plot to kidnap Winston Churchill.



**"Che!"** \$12.95 (#006)

Schifrin has assembled a hot Latin sound using the rhythms and colors of Cuba, Argentina, and the Bolivian Andes. This music from the motion picture "Che!"

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